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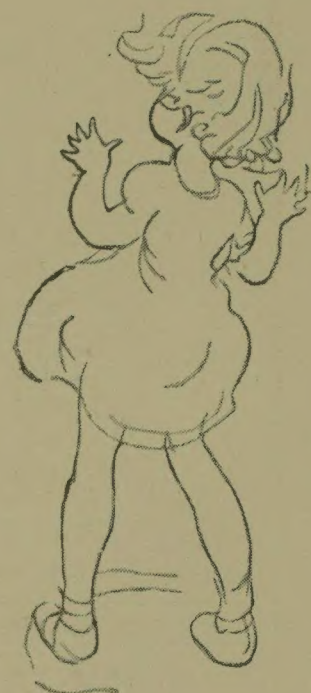
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Come Birdie Come

Oh why do the robins
Go flying away
When I want them to come
In the nursery and play?
Yet Nan says "To catch them
You really can't fail
If you sprinkle a little
Dry salt on their tail."



So some Cerebos Salt
In a little glass pourer
She gave me and said to me,
"Run along Laura
Just go out and catch
The first robin you see
And when you have got him
Then bring him to me."



The robins were singing
'Twas lovely to hear them
But somehow or other
I couldn't get near them.
So I went back to Nanny
As tired as could be
I was ever so hungry
And wanted my tea.

Oh why do the robins
Go flying away
When I want them to come
In the nursery and play?



CEREBOS SALT

for children of all ages

THE ILLUSTRATED LONDON NEWS

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SATURDAY, AUGUST 6, 1938.



THE LAUNCH OF THE "MAURETANIA," INHERITOR OF A GREAT RECORD: THE UNION JACK AND THE STARS AND STRIPES DRAWN ASIDE TO UNVEIL THE NAME OF THE BIGGEST VESSEL EVER BUILT IN AN ENGLISH YARD.

The launch of the "Mauretania," inheritor of a proud name, took place at Cammell Laird's yard, Birkenhead, on July 28, amid scenes of tremendous enthusiasm. The ceremony was marked by what is believed to be an innovation in shipbuilding yards. Before she pressed the button which set the great hull

gliding down to the water, Lady Bates, wife of the Chairman of the Cunard White Star, Ltd., unveiled the "Mauretania's" name, inscribed in brass letters on the bow. The Union Jack and Stars and Stripes covering the name were parted by means of a mechanical device. (*Sport and General.*) SEE ALSO PAGES 222 AND 223.

A NEW "MAURETANIA" TAKES THE WATER: POPULAR ENTHUSIASM EVIDENT.



A FEW OF THE HUGE CROWD GATHERED TO CHEER THE LAUNCHING OF THE NEW "MAURETANIA" AT BIRKENHEAD ;
WITH LADY BATES, WHO LAUNCHED HER, ON THE PLATFORM BELOW THE TOWERING HULL. (P.N.A.)

A new "Mauretania," inheritor of the great name of the liner which so long held the blue ribbon of the Atlantic, entered the water from Messrs. Cammell Laird's yard at Birkenhead on July 28. She is the largest vessel ever built in an English shipyard. The launch was cheered by a crowd of at least 50,000 spectators on land; and acclaimed by the trumpeting of sirens of vessels up and down the river. Lady Bates, wife of Sir Percy Bates, Chairman of the Cunard White Star

Company, performed the launching ceremonies. She took the traditional bottle of champagne in hand and smashed it most successfully against the ship's side. After this followed the unveiling of the name "Mauretania" on either side of the bow, previously hidden by Union Jacks and Stars and Stripes. It is believed that this was the first time such a ceremony has been performed at the launching of a ship. It is illustrated on our front page. Finally, Lady Bates pressed a

[Continued opposite.]

A NEW "MAURETANIA" TAKES THE WATER: IN FULL CHARGE OF THE TUGS.



THE "MAURETANIA" AFLOAT ON THE MERSEY: THE SCENE AS SHE WAS ABOUT TO BE TOWED TO HER FITTING-OUT BERTH; HAVING PREVIOUSLY CAST ANCHOR IN MID-STREAM. (Central Press.)

button which gave the signal for the release of the triggers under the vessel's keel, and she began to glide smoothly into the water. No drag-chains were necessary at this launch. As the vessel moved out into the Mersey she met the spring tide, running at seven or eight miles an hour, and this, and the wind, turned her upstream. Her anchors were let down and she came to rest in midstream. She was then towed away to her fitting-out berth, alongside

H.M.S. "Ask Royal," the aircraft-carrier, which had preceded the "Mauretania" on the same slipway only fifteen months before. The "Mauretania" was built in 369 working days and will be completed for sea in less than two years from the laying of her keel-plates. It is calculated that more than 150,000 people will have had a share in her construction and equipment by the time she sails. A double-page diagrammatic drawing of her will be found on pages 242 and 243 of this issue.



By ARTHUR BRYANT.

A CIVIL AIR GUARD, recruited largely from people of very limited means—a popular, democratic Air Service, in short—seems to most people a very novel, and even revolutionary idea. Flying, in fact, for the million, instead of flying as a rich man's hobby or as the preserve of a little set of professional air *Samurai*. The response to the Air Ministry's experiment has been to many an astonishing phenomenon. My own astonishment, however, has been caused by the fact that anyone over the age of 35 or 40 should have been surprised that young Englishmen of humble purses should jump at a chance of learning to fly. For, less than twenty years ago, there were at least 30,000 young Englishmen who had learnt to fly, and the vast majority of them had no pretences whatever either to wealth or social position. They were officers; but in the limited and wholly sickening sense in which that fine word was—and, for all I know, sometimes still is—used, they were only "temporary" gentlemen. They came from factory and office, but few of them from famous public schools. That is, though the vast majority of them were brave, chivalrous, and, in the truest sense of the word, gentle Englishmen, they had not been bred to special privileges or social position. Nor were they in any way "professional" pilots, dedicated by long training and the dictated requirements of a career, to the practice of aviation. Most of them had learnt to fly on their own after four or five hours of dual control, and had gone to France or Egypt or Mesopotamia—those, that is, who survived—after not more than thirty hours of total flying experience. They were essentially amateurs. Nor were they bred on the playing-fields of Eton. Yet they won the first aerial war in history, and won it, as it were, with one hand, easily, smilingly, and with incomparable dash and gallantry.

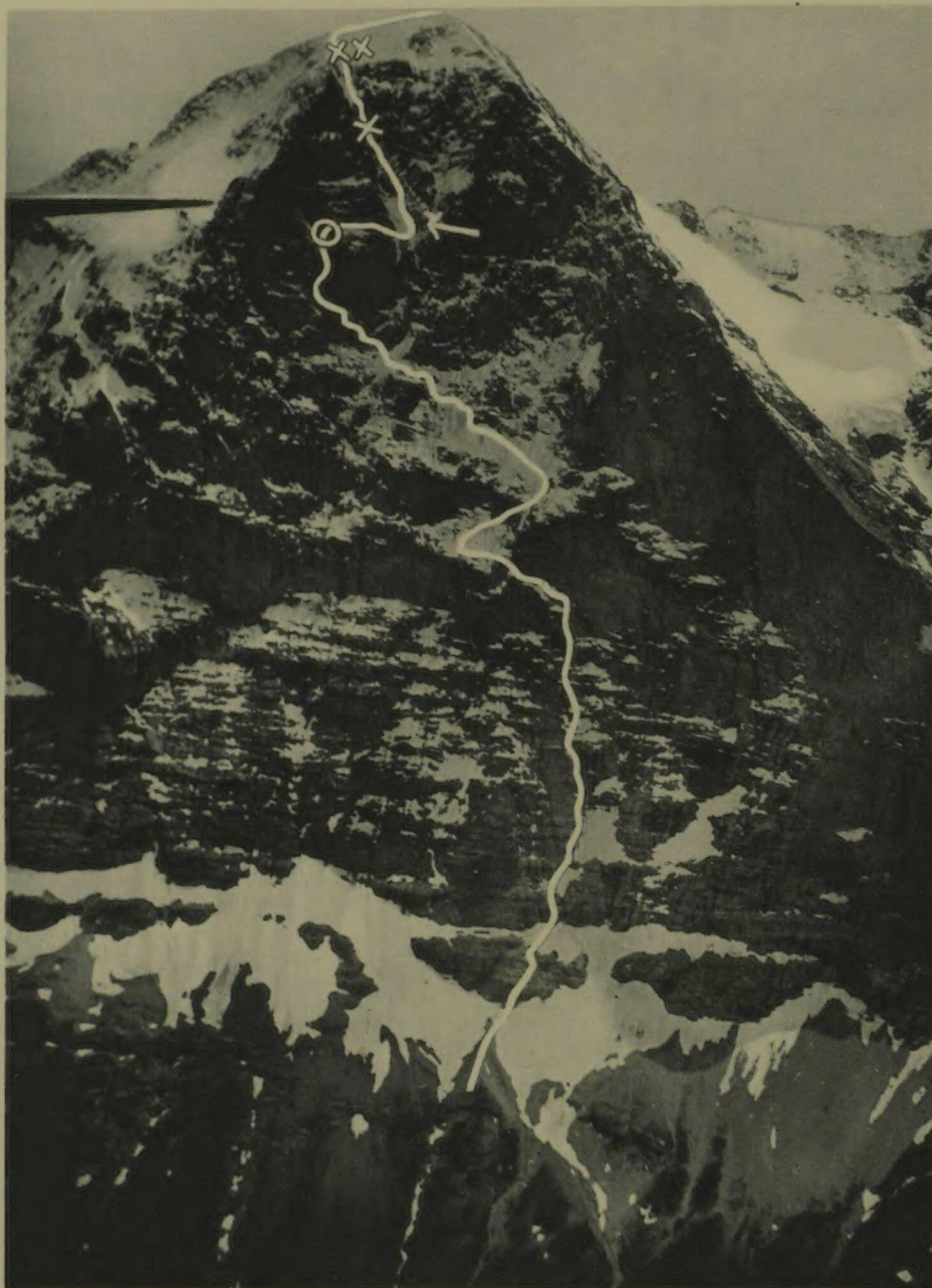
It is quite extraordinary, when one comes to consider it, how quickly the lessons of the last war have been forgotten. One would have thought at least that the events of the war in the air—the first ever known to men—would have been remembered by the people of the country whose airmen were left victorious in that war. It was new, it was personal and dramatic in a war where the personal and the dramatic were generally obscured, and, judged by pre-war standards, it was incredibly romantic. The limelight of modern publicity, lost in the confusion and anonymity of trench warfare, rose dazzling into the sky to catch the glint of white wings and the swift glancing spirit of heroic youth behind them: names like those of young Albert Ball became household words. Here was a Jules Verne or H. G. Wells fantasy come to life with circumstances more thrilling than any that even these men of genius and soaring imagination had ever conceived. And it was a war that ended in a complete vindication of the qualities of British individuality and self-training. At the end of the war, our air forces, a mere impromptu picnic-party when the conflict had started four years before, were incomparably the best in the world. During the last year we bore the brunt of aerial fighting on every front. And on every front our airmen were triumphant. The very scene of their battles was proof of

this: for, of the aerial fights of 1918, nine out of ten, if not a greater proportion, were fought on the enemy's side of the line. And our bombers not only harassed the resting German troops and their military bases in a manner ours never experienced, but carried terror and havoc into Germany itself. Judging by recent British utterances on the subject of bombing from the air, we seem to have completely forgotten that for every German air-raid on London, we retaliated with six or seven on the cities of the Rhineland. And what was more important, ours, unlike theirs, were mainly carried out by day, when the

pilots who wore their wings and chased the vaunted Fokkers from cloud to cloud till the blazing trail of plunging smoke and flame bespoke another British victory, not more than a score or so had ever so much as been in an aeroplane a couple of years before. *Per ardua ad astra* was the motto of the old Royal Flying Corps. Never was proud boast so swiftly made good. Beneath the petrol-smeared, double-breasted khaki jacket and soiled white wings of countless lads fresh from school, counting-house and factory, the spirit of Drake—and the Drake of his first Nombre de Dios days—lived again.

How have we come to forget it—and so soon? I suppose the shocks and surprises of those crowded years of heroic, desperate innovation left the nation drugged and dazed and incapable of further experience. We wanted to forget the war as quickly as possible, and we forgot it. The last things we wished to remember were the vices, national and otherwise, that had made war possible. We did not even wish to be reminded of the virtues that had made victory attainable. Those of us who had not fought had heard of them *ad nauseam* in the flamboyant, Hats-off-to-our-brave-boys, Bottomley-patriotic journalism of the war years. And those of us who had fought preferred to be silent and made no attempt to explain the unexplainable to those who, after four years of war, spoke a different language. We merely concerned ourselves with getting back to normal peace-time life as quickly as possible. And so one of the most extraordinary and romantic chapters in the history of human adventure and in the story of our own people never came to be written. The younger generation to-day has never heard of it. And the older generation has forgotten it.

It is because I cannot do so that I am an optimist in all that belongs to the air. Aerial warfare to-day, and probably for many years to come, is like sea warfare in the seventeenth century—a test primarily for the enterprise, valour and personal skill of the individual. It is essentially a kind of conflict in which the best man wins: the man, that is, who is both best fitted and best trained for it. Machines count, but men count still more. In the natural adaptability and hereditary coolness of our people, we have a rich vein of treasure for making pilots and aerial fighters such as, I believe, is enjoyed by no other people in the world. We have made use of it once, and we shall do so again. For the rest, if it is true that it is fear that is making so many of our modern spokesmen and would-be leaders so shrill in their denunciation of others, let them take comfort and calm from the reflection that the people of this country are as capable of ruling the clouds as their forbears were of ruling the waves. "I do not say the French cannot come," Lord Barham is reputed to have said when "Bony" was threatening to invade us, "I only say they cannot come by sea." And perhaps when Britain, through the realisation of her own spiritual assets, has recovered her ancient fearlessness—with which went gentleness, justice and magnanimity—we shall be able to feel that the same is substantially true of the air.



THE "UNSCALEABLE" NORTH FACE OF THE EIGER CLIMBED: A PHOTOGRAPH OF THAT SIDE OF THE MOUNTAIN, WHICH BEARS A GRIM REPUTATION; SHOWING THE TORTUOUS ROUTE FOLLOWED BY THE PARTY OF TWO BAVARIANS AND TWO AUSTRIANS TO THE SUMMIT.

The Eiger ("Ogre") bears a grim reputation as the result of the many tragedies that have occurred to climbers who accepted the challenge of the North face. This photograph gives an idea of the great length of the climb (which took from Thursday, July 21, to Sunday, July 24). Further photographs of this fine feat will be found on later pages, including one taken from an aeroplane showing the four men at the point marked here with a circle. The arrow indicates the snow formation known as the "Spider." The single cross indicates the site of the last bivouac but one; and the double cross that of the last bivouac, where the climbers dug holes in the snow to protect themselves from a severe storm. (Photograph by Hans Steiner.)

targets were visible. True, our objectives were military, as I suppose those of the air arm in Spain and China are said to be. But dropping bombs from 15,000 feet is not exactly like shooting at Bisley, and much that was aimed at military targets never hit them. Operating scores and even hundreds of miles behind the German lines, from Dunkirk to Freiburg, and from Egypt to the valley of the Tigris, our aviators ruled the virgin kingdom of the skies and drove all challengers before them. Yet of the tens of thousands of young

A SKATING-RINK WITHIN AN ALPINE GLACIER.

THE CATACOMB-LIKE ICE PALACE, WITH OFFICE, BAR, AND MUSEUM, CARVED WITHIN THE JUNGFRAU AT A HEIGHT OF 11,385 FT.



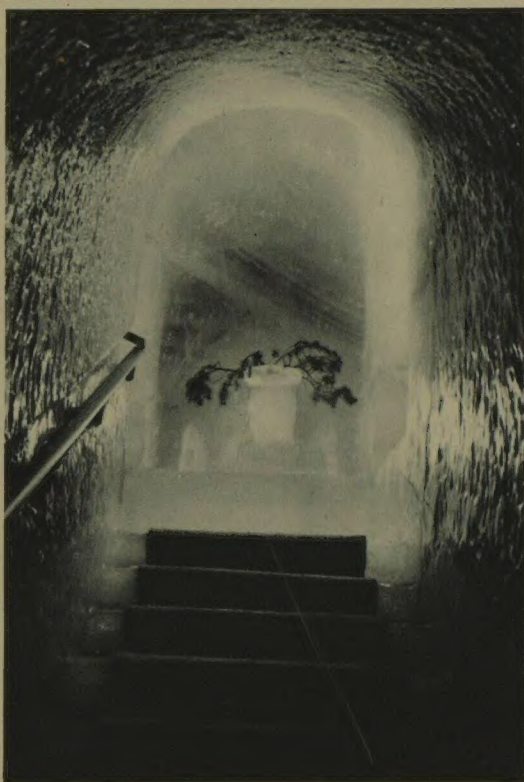
THE GLACIER (FOREGROUND) WHICH CONTAINS THE JUNGFRAU ICE PALACE: A VIEW SHOWING THE SPHINX OBSERVATORY—THE HIGHEST IN EUROPE.



WHERE SKATES, SLEDGES, AND OTHER WINTER SPORT EQUIPMENT, FOR USE IN SUMMER, CAN BE HIRED: THE ICE-CUT OFFICE AND STORE-ROOM.



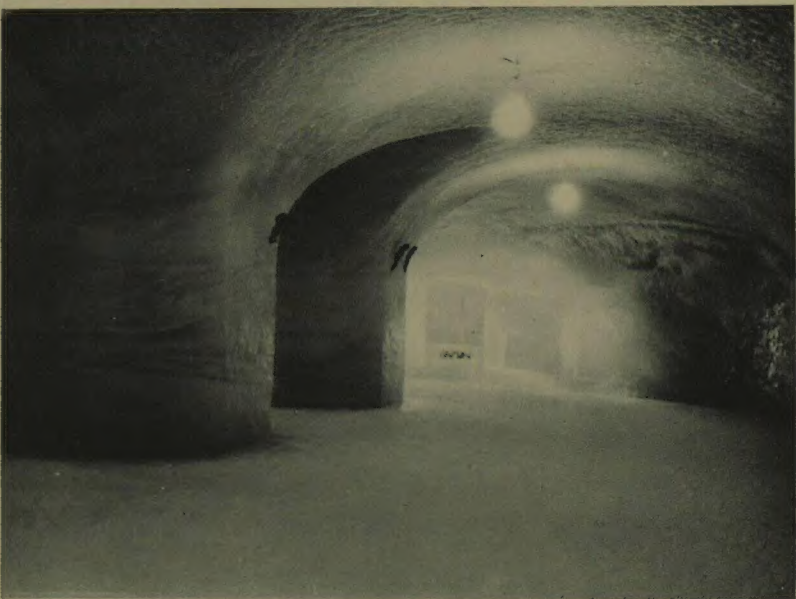
CONTAINING A COUNTER AND CASHIER'S DESK, WITH TABLE AND BENCH, ALL CARVED IN ICE: THE BAR IN THE JUNGFRAU ICE PALACE.



SUGGESTING A HALL IN THE ICE QUEEN'S FAIRY CASTLE: A CARPETED STAIR LEADING DOWN TO THE SKATING-RINK IN THE HEART OF A GLACIER.



THE ENTRANCE TO THE JUNGFRAU ICE PALACE: A DOORWAY IN A WALL ENCRUSTED WITH HOAR-FROST SPARKLING WITH REFLECTIONS OF LIGHT.



THE SKATING-RINK CARVED INSIDE A GLACIER HIGH UP ON THE JUNGFRAU: A VIEW SHOWING LIGHTS SUSPENDED FROM THE ARCHING ROOF OF ICE.



THE MUSEUM IN THE SKATING-RINK, WITH ITS FRONTAGE OF ICE PILLARS: AN ANNEXE IN WHICH ARE EXHIBITED NATURAL CRYSTALS OF PECULIAR TYPE.

These interesting photographs are accompanied by the following descriptive note: "A wonderful ice rink, or, as the Swiss call it, 'Ice Palace,' is located near the top of the Jungfrau. The entrance is not sumptuous, but, on arrival in a low and narrow passage carved in the glacier, one is astonished by the sight of hoarfrost with a thousand reflections covering the walls. Further on we penetrate into more spacious rooms, where are exhibited vases cut in the ice itself. Then

comes the ice-bar, with its table and bench, carved in ice, besides the counters and cashier's desk. Carpeted stairs descend to the skating-rink, which is much in vogue, notably during the summer season. In the background is a small museum, exhibiting natural and most peculiar crystals. There is a special room, also carved in the ice, where one can hire sledges, skates, and so on, for enjoying every sort of winter sport in summer. Above the Ice Palace is the new Swiss Meteorological Observatory.

WITH OUR SPECIAL ARTIST IN CZECHOSLOVAKIA: SOME IMPRESSIONS OF THE MORAVIAN AND SLOVAK DISTRICTS.



ANCIENT AND MODERN RELIGIOUS
SYMBOLS IN THE HIGH CARPATHIANS
OF NORTH SLOVAKIA—A SACRIFICIAL
STONE USED BY PAGAN TRIBES, DATING BACK
TO 1000 B.C., AND A CHRISTIAN CROSS FIRST
ERECTED AT THE SAME SPOT IN 1000 A.D.



IN THE HIGH TATRAS—
"BORDERLAND BETWEEN SLOVAKIA AND POLAND NEARBY."
SLOVAKIA IS LINED BY AN ANIMAL BARRIER, TO PREVENT
CAMELS FROM THE GREAT NATIONAL PARK, IN THE TATRAS, FROM CROSSING OVER.



MORAVIA IN MORAVIA—A STATIONARY CAR, CARRYING A VEHICLE
NEAR ONE OF THE MANY SHEDS ERECTED ALONG THE ROAD,
IS BEING TAKEN BY A LOCAL FARMER, WHO
STOPS TO PICK UP HIS COWS, BEFORE DRIVING
ON TO THE NEXT MARKET SPOT, A MILE NEAR BRATISLAVA.



NEAR ZDAR.
THE DAILY PAINTED,
OLD, WOODEN SLOVAK HOUSES
USUALLY HAVEN'T GOT CHIMNEYS
AND AT NIGHTFALL LOOK AS IF
THEY WERE ON FIRE—THE
SMOKE ESCAPING THROUGH THE
WIDE LENGTH OF THE ROOF TOPS.



AT LEAST ONCE A WEEK, ALL OVER
CZECHOSLOVAKIA, THE VILLAGES AND SMALL TOWNS
ARE ABLE TO ENJOY A BRILLIANT SPECTACLE, ESPECIALLY ON SUNDAYS AND FEAST-DAYS, WHEN
THE CHURCH CEREMONIAL PROCESSIONS PARADE THE STREETS AND VISIT THE LOCAL
SHRINES. IN CONTRAST TO THE TENSE ATMOSPHERE ON THE FRONTIERS OF THE SUDETEN
GERMAN AREA, ALONG THE BORDER OF POLAND, ALL SEEMS PEACEFUL AND THESE DIS-
TRICTS APPEAR TO BE UNTOUCHED BY THE THREATENING CLOUDS OVER THE BOHEMIAN
PROVINCE. THE POLISH MINORITY SETTLEMENTS APPEAR TO BE CONTENTED AND THE

COMMUNITIES UNTRUBLED BY POLITICAL STRIFE: THE PICTURESQUE DRESS AND CUSTOMS OF A PEACEFUL PEASANTRY.



NEAR FRANKOVA
—A TYPICAL WOODEN
VILLAGE OF THE SUDETEN MINORITIES
NEAR THE RIVER, DUNA.



A CONTRAST TO THE SUDETEN-GERMAN AREA—BOHEMIA—
NOTHING COULD BE MORE PEACEFUL THAN THE POLISH-GERMAN
FRONTIER POST AT JAVORINA, SLOVAKIA.



IN A GERMAN VILLAGE
OF SLOVAKIA
THE ATTENTION GIVEN TO THE PRO-
TESTANT CHURCH, ESPECIALLY THE OLD WOODEN
CHURCH AT MALDUR, IS KATHECHETIC, ENLIGHTENING,
THE YOUTHFULS SPEAK IN THEIR OWN LANGUAGE
BUT GERMAN ONLY READ GERMAN NEWSPAPERS
AND LISTEN TO GERMAN WIRELESS BROADCASTS—THEY NOTE
EVERY NEWSPAPER, A NEWSPAPER, VISITING FROM
"REICH" WITH MORE PROMISES OF A COMING ELDERADO...

PEASANT LIFE IN THOSE PARTS OF CZECHOSLOVAKIA IN WHICH POLITICS ARE SUBORDINATED TO HARVESTING AND form the frontier between Slovakia and Poland. The scenery is magnificent, and both areas contain quaint villages and towns. In the more remote parts of North Slovakia, the houses take a very primitive form, being built of wood and gaily painted, and Polish influence in costume and design is evident. In these regions the smoke of the household fires escapes along the length of the roof, as the houses are built without chimneys, and when the villagers have returned to their homes towards nightfall, it seems as if the villages of houses are on fire. Each town and village throughout the, whole of

VILLAGE GOSSIP—IN CONTRAST TO THE SUDETEN GERMAN AREAS: PICTURESQUE SCENES IN MORAVIA AND SLOVAKIA. inhabitants' thoughts to be solely occupied with the harvest and village life in general. Among the Slovaks the automaton party of Father Hlinker creates some interest; but it is of a mild nature, and in no way anti-Czech, the interests of the Slovaks and the Czechs marching side-by-side. It is when one comes upon some obscure, exclusively German village that one seems to have strayed into another world: for the atmosphere is very different. The inhabitants keep absolutely to themselves, listen to German broadcasts, and have nothing to do with the surrounding people.

DRAWINGS BY BRYAN DE GRINEAU, OUR SPECIAL

ARTIST, RECENTLY IN CZECHOSLOVAKIA.



THE WORLD OF SCIENCE.



PIEBALD ANIMALS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I WOULD fain, in the theme which is to form the subject of my essay to-day, endeavour to explain the nature and origin of animal pigments; and more especially those which give to animals the particular coloration they present during life. But this would entail an excursion into physiological processes which would make but dull reading. It must suffice, then, to say that the absence of pigmentation is characteristic only of the very lowly types of animal life, or of those of higher types which live in caves where the light of day never enters. For the rest, it is invariably present either in the skin, scales, fur or feathers; and it is generally held that it plays an important part in protecting the body against the action of light. But at the same time, it is not the whole explanation. For we find pigmented structures inside the body, as well as outside. In the gar-pike (*Belone*), and the allied "skippers" (*Scombrocoidæ*), the "lung-fishes" *Protopterus* and *Lepidosiren*, for example, the bones of the skeleton are green; and both the bones and the skin in the "silky-white-fowl" are black; while in some species the inside of the mouth may be vividly coloured. In the living cowries, among the mollusca, the brightly-coloured shell is almost or completely concealed by the overlapping of the broad lobes of the mantle.

As a rule, we find the most primitive members of any given group are what we may call "drab-coloured." Even here, however, a more or less distinguishable

it started among lowly types, when the skin became the depository for the waste products of the blood, which form melanin and lipochrome pigments. Here they provided a useful light-screen. But from the very first, it would seem, processes of differentiation began, resulting in differences in the amount, and in the intensity, and in the areas of deposition. And thus was started the formation of "patterns." These, in due course, began, in some groups of animals more than others, to develop progressive stages of intensity and patterning, commencing with the males and leaving the less resplendent livery to the females and

acquires the splendours of her mate? If this point could be settled, a clue might be found to similar changes in hosts of other animals.

Among the mammals, save among the cetacea, I can recall no other group wherein even an incipient tendency to a piebald coloration is found. The now extinct Greenland whale is said, occasionally, to show white patches. And the common rorqual sometimes shows patches of white on the fore-part of the body on the right side, and invariably the "whale-bone" for a distance of 2 ft. from the snout backwards is white; the rest, as on the left side, being bluish-black.

Much to be desired is some explanation as to the factors or agencies at work in producing these rare cases of asymmetrical markings. We always assume that the striking symmetry of the pattern in all types of coloration, and of all grades of evolution, is controlled by the cutaneous, or superficial, nerves. If this be so, then the disharmonies of these exceptions are the more mysterious. But in considering them, we must bear in mind the very marked asymmetry of coloration which characterises our domesticated animals. Here, indeed, it is the rule rather than the exception. Our cattle and dogs vary more in this regard than, say, our horses and sheep.

If these "piebald" races of domesticated animals were allowed to run wild, in a few generations all, probably, would revert to the monochrome coloration of their several ancestral types. Hence we infer that while the breeder cannot control the progeny of his herds—say of Herefords or Shorthorns—so that they shall be the "mirror-images" of one another and of the parents, he does, however, take care to select, for breeding purposes, those animals which most nearly conform to the recognised standard for each breed in the matter of their coloration. He is, however, "working in the dark," for he does not know what agency controls their coloration, but must be satisfied with the assurance, from experience, that "like begets like."



1. A MOST STRIKING INSTANCE OF A "PIEBALD" COLORATION: THE SPOTTED-CUSCUS (*PHALANGER MACULATUS*), ONE OF THE MARSUPIALS, WHICH PRESENTS A GREAT RANGE IN THE INTENSITY AND EXTENT OF THESE MARKINGS. (Photograph by D. Seth-Smith.)

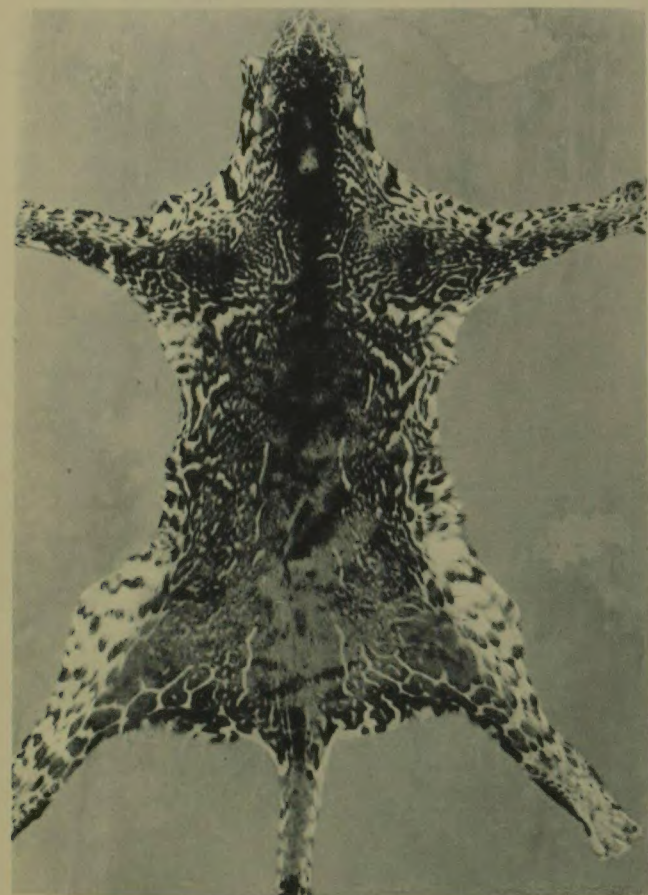
young; which, in some groups, have also come to shed the drab, ancestral coloration, replacing it by an all-round "resplendent" livery.

The particular aspect of coloration which I have in mind just now, however, is that which is so generally marked by symmetry. And the same bird or beast may display two strikingly different mantles during its lifetime, as in the goshawk, wherein the breast, in the immature bird, is longitudinally striped, and in the adult transversely barred. Some young mammals, such as tapirs and wild pigs, are marked with longitudinal white stripes on a dark background. The adults are uniformly coloured. Young lions and pumas are spotted; the adults have no distinctive markings. In all these the pattern displayed is a perfectly symmetrical one. The two sides of the body are exactly alike. But differences such as I am now about to describe leap to the eyes. Such instances are, however, extremely rare.

The first of these is that furnished by the Cape hunting-dog (*Lycaon pictus*) (Fig. 3). This is an animal curiously like a hyæna in its general appearance. It is, however, to be regarded as a rather highly specialised and aberrant member of the dog-tribe. The general ground-colour is of an ochraceous grey, the yellow pigmentation forming patches. And over the ground-colour are numerous blotches and spots of black, but of all sizes and shapes. A median stripe down the forehead and a faint suspicion of transverse striping at the base of the neck seem to suggest an earlier and hyæna-like coloration long generations ago, perhaps in the days before it had entered Africa. For the remains of an animal which have been identified as those of a species of *Lycaon* have been found in caves in Glamorganshire.

The second and even more striking instance of this kind is that of the Australian spotted-cuscus (*Phalanger maculatus*) (Fig. 1), one of the marsupials. Herein the female is larger than the male, and is not conspicuously coloured. The males, however, present a very considerable range of differences. The coat

may be almost entirely white, save for a few dark spots; or of a reddish tinge, variously marked by an irregular, meandering pattern in black, as is shown in this photograph. Now, this species has extended its range from the mainland to the small island of Waigou, to the south of Ceram, and here the grey-hued females have attained to the same "piebald" type of coloration found in the males, a fact which, so far, seems to be inexplicable. What brought about this change? Was it a slight difference in food or climate? Or was it just another of so many instances of the kind where the dull-coloured female at last



2. A LEOPARD'S SKIN FORMING AN INDESCRIBABLE MIXTURE OF DARK AND LIGHT MARKINGS: A CASE WHEREIN THE USUAL SPOTTED COLORATION HAS BEEN BROKEN UP—AN EXTREMELY RARE CONDITION KNOWN AS A "SPORT."

"pattern" is traceable, as, for example, in the feathers of birds, where, by concentration of the pigment, spots, stripes or bars are produced. And this is generally confined to the head, neck and back, and the wings; while the belly is of a pale grey or white. And the same is true of the mammals. Where the covering of the body is formed by scales, as in reptiles or fishes, "patterning," if present at all, is inconspicuous until it leaps to the eyes in vivid colours, engendered by the intensification of the sexual activities.

This problem of the pigmentation of animals is indeed a complex one. According to some authorities,



3. PRESENTING ONE OF THE RARE CASES OF COLORATION WHEREIN THERE IS NO DISTINCT PATTERN, THE PIGMENTS OF THE COAT BEING DEPOSITED IN IRREGULAR PATCHES: THE AFRICAN HUNTING-DOG (*LYCAON PICTUS*).

Though resembling a hyæna in appearance, this animal is really one of the dog tribe, and, as in the case of wolves, it hunts in packs.

Photograph by D. Seth-Smith.



STUDENTS OF THE NORTH SHENSI ACADEMY AT YENAN CONSTRUCTING A NEW CAVE FOR FRESH ARRIVALS: WORK IN PROGRESS ON A LOESS HILL, WHOSE SOIL IS SOFT BUT COMPACT ENOUGH TO PREVENT COLLAPSE.



DISTINGUISHED BY DECORATIVE WOODWORK, INCLUDING THE SOVIET STAR OVER THE DOOR: THE ENTRANCE TO THE OFFICE OF THE PRESIDENT OF THE "RESIST JAPAN" UNIVERSITY AT YENAN, SITUATED, LIKE THE STUDENTS' QUARTERS, IN A CAVE.



YENAN YOUTH INTERESTED IN PORTRAITS OF CHINESE AND SOVIET LEADERS, INCLUDING CHIANG KAI-SHEK, SUN YAT-SEN, CHU-TEH (EXTREME LEFT), STALIN, AND LENIN: A GROUP IN THE READING-ROOM OF THE WORKERS' CLUB.

A WONDERFUL TROGLODYTE "UNIVERSITY" FOR YOUNG CHINESE PATRIOTS:

TRAINING SCHOOLS IN LOESS CAVES OF NORTH SHENSI.



A HOSPITAL IN CAVES: ENTRANCES TO A REGIONAL GOVERNMENT HOSPITAL, WHERE SOME 500 PATIENTS ARE TREATED DAILY BY AN AMERICAN DOCTOR SERVING WITH THE EIGHTH ROUTE ARMY (FORMERLY CALLED "RED").



AT THE LO-SHUN ART ACADEMY, NAMED AFTER A WELL-KNOWN COMMUNIST WRITER, AND CONSTRUCTED IN CAVES, LIKE OTHER INSTITUTIONS AT YENAN: A GROUP OF STUDENTS IN FRONT OF THE DORMITORIES.



MILITARY TRAINING AT THE "RESIST JAPAN" UNIVERSITY AT YENAN: A COMPANY OF STUDENTS AT RIFLE PRACTICE ON THE DRILL-GROUND IN FRONT OF THE LOESS HILL CONTAINING THE CAVES WHICH THEY OCCUPY.

The little walled city of Yen'an, in the northern part of the province of Shensi, is the centre of a system of political and military training of high importance for the future of China. It is the headquarters of the Chinese Communist Party. For ten years the so-called "Red" forces, which were driven to this region in December 1936, were at war with the Central Government troops, but eventually the Government was induced to call off the campaign and to form a National Front against the Japanese invaders. The significance of that agreement with the leaders of the "Red" Army (now known as the Eighth Route Army) is becoming more and more evident. The

outstanding feature of life at Yen'an is that the various institutions established there, and the students that attend them, are housed in caves excavated in the loess hills. These institutions comprise the North Shensi Academy (the main training school for political organisers), the "Resist Japan" University (a military training school), an Art Academy, a School of Dramatic Art, and a Hospital. A considerable proportion of the students at Yen'an are girls, who dress like the men and live under the same conditions. Further photographs illustrating various activities at Yen'an are given on the succeeding double-page.



THE "Mainspring" of Yen-an's present activity: MAO TSE-TUNG, THE COMMUNIST LEADER, WHO, AFTER LONG WARFARE AGAINST CHANG KAI-SHEK'S GOVERNMENT, JOINED HIM IN FORMING A NATIONAL FRONT.

"TO YOUNG CHINA AN EL DORADO": YENAN'S PATRIOTIC CAVE-DWELLERS—AND DEFENCE AGAINST JAPANESE INVASION.



A CLASS OF STUDENTS AT YENAN, IN THE NORTHERN PART OF THE CHINESE PROVINCE OF SHENSI, ATTENDING A LECTURE IN THE OPEN AIR: A VIEW SHOWING, IN THE BACKGROUND, LOESS HILLS THAT CONTAIN THEIR CAVE-DWELLINGS.



THE FEMINE ELEMENT IN THE STUDENT POPULATION AT YENAN, WHERE WOMEN DRESS IN THE SAME UNIFORM AS MEN, AND LIVE UNDER SIMILAR CONDITIONS: A TYPICAL GROUP OF GIRL STUDENTS DILIGENTLY TAKING NOTES AT A POLITICAL LECTURE.



THE LEADING ACTRESS OF THE YENAN STAGE, WHO HAS HAD GREAT SUCCESS DURING VISITS TO THE FRONT: A GIRL STUDENT OF THE SCHOOL OF DRAMATIC ART IN MASCUINE DRESS.



WOMEN'S WORK FOR THE EIGHTH ROUTE ARMY (FORMERLY CALLED THE "RED" ARMY): A GIRL COMPOSITOR SORTING CHINESE TYPE IN A TEMPLE CONVERTED INTO A PRINTING OFFICE.



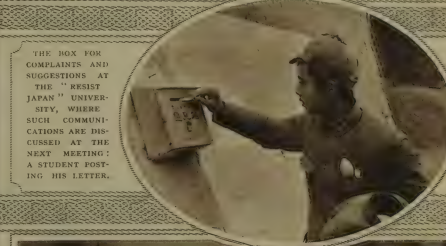
WHERE SCHOOLS AND OTHER INSTITUTIONS, BESIDES LIVING QUARTERS, ARE SITUATED IN CAVES EXCAVATED FROM LOESS HILLS: STUDENTS OF THE NORTH SHENSI ACADEMY WORKING IN A CAVE, WHICH IS ALSO THEIR DORMITORY.



A PRODUCT OF THE PRINTING PRESS AT YENAN: A WALL POSTER CONTAINING NEWS FROM THE FRONT, AND FROM VARIOUS PARTS OF THE WORLD, IN WHICH THE STUDENTS TAKE A KEEN INTEREST.



A STATUE OF BUDDHA, REVERED FOR CENTURIES BY THE LOCAL INHABITANTS, PRESIDES OVER A COMMUNIST PRINTING PRESS: MEN AT WORK IN THE ADAPTED TEMPLE, WHERE ALL THE PRINTING IS DONE BY HAND.



THE BOX FOR COMPLAINTS AND SUGGESTIONS AT THE "RESIST JAPAN" UNIVERSITY, WHERE SUCH COMMUNICATIONS ARE DISCUSSED AT THE NEXT MEETING: A STUDENT POSTING HIS LETTER.



IN THE DORMITORY OF THEIR CAVE-DWELLING, WHOSE WALLS ARE DECORATED WITH PRESS ILLUSTRATIONS: GIRL STUDENTS OF THE DRAMATIC SCHOOL BUSILY WRITING A PLAY, WHILE ANOTHER PRACTICES ON THE MANDOLINE.

Like those on the preceding page, the above photographs illustrate the multifarious activities at Yen-an, a town in northern Shensi which has become a great centre for the training of Chinese students, men and women, in political and military work for the unification of China and the defence of their country against the Japanese. The growth of this remarkable breeding-ground of patriotism, and the life there, was recently described in very interesting articles, by a special correspondent, published in "The Times." In one of them the writer says: "Yen-an stands for a good deal more than the headquarters of

the Eighth Route Army. To Young China it is an El Dorado, the land of all their dreams, and to it are travelling young men and women from every province in China, from Malaya and the Philippines, Java, and America. There is a waiting list of 50,000. . . . The Central Government has been very slow to make use of the enthusiasm of Young China to fight this war. . . . But since 1936 the Eighth Route Army, with a more realistic view of the attitude of youth and a clearer understanding of the future, has welcomed young men and women, and provided for them training and a job to do after training that will

use all their powers of enthusiasm, initiative, and fortitude. . . . At the North Shensi Academy, the main training-school for the political organisers, the students live in caves which they have dug for themselves out of the hillside. Many people in this loess country live in caves, which are warm in winter and cool in summer, and form very comfortable dwellings. . . . Three-eighths of the students are girls, dressed like the men and living under exactly the same conditions. . . . After training there is a variety of work open to the students. . . . The best of them are picked out for further training in the Resist Japan

University. . . . The University is really the training-school for officers of the Eighth Route Army, 80 per cent. of the graduates going up to the front line. . . . The students have dug more than 1000 caves and dug-outs." Mao Tse-tung (shown above in the first photograph) is described as "the mainspring of all this activity." "This man (says the writer), who in many places has the reputation of an Attila or a Genghis Khan, seemed more like a university professor than a ruthless warrior." His ideal is a new China helping to build world peace.—PHOTOGRAPHS BY W. BOSSHARD. (COPYRIGHT RESERVED.)

"A SNAPPER-UP OF UNCONSIDERED TRIFLES": THE SHY GREAT BOWER BIRD.

PHOTOGRAPHS BY DR. DONALD F. THOMSON, OF THE UNIVERSITY OF MELBOURNE. (COPYRIGHT STRICTLY RESERVED.)



CONTRASTING WITH THE ELABORATELY DECORATED PLAYGROUND OF THE GREAT BOWER BIRD: THE CURIOUS BOWER OF THE FAWN-BREADED BOWER BIRD, WHICH IS BUILT ON TOP OF A PLATFORM OF TWIGS AND STICKS.

WE have already published a considerable number of photographs taken by Dr. Donald Thomson on his three expeditions to Cape York Peninsula, North Queensland. They illustrated interesting Australian aboriginal customs which have ceased to exist or may soon die out. On this page are unique photographs of the curious "playgrounds" of Bower Birds taken on the expeditions; and, in a note, Dr. Thomson writes: "Two species are found in this region—the Great, or Queensland, Bower Bird (*Chlamydera nuchalis*), a typical Australian species, and the Fawn-breasted Bower Bird (*Chlamydera cerviniventris*), a New Guinea species whose

[Continued below.]



SPECIMENS OF THE GREAT BOWER BIRD'S PLAY-THINGS: (ON LEFT AND ABOVE) POLYZOA SKELETONS, SHREDS OF BARK, SHELLS, PLANT GALLS, AND A FRAGMENT OF CALICO FROM THE CAMP.



THE GREAT BOWER BIRD TURNING ITS BACK ON THE CAMERA AS IT EXAMINES THE TREASURE HOARD IN THE CENTRE OF THE BOWER.



A UNIQUE PHOTOGRAPH OF THE SHY GREAT BOWER BIRD—TAKEN, AFTER MANY HOURS OF WAITING, FROM A HIDE BUILT A FEW FEET IN FRONT OF THE BOWER.



ENTERING THE "SANCTUM SANCTORUM," HIS SUSPICIONS AT REST AT LAST: THE GREAT BOWER BIRD IN THE CENTRAL RUNWAY OF THE BOWER, WHERE ITS MOST IMPORTANT "TREASURES" ARE STOWED.

range extends to Cape York Peninsula, where, however, its distribution is restricted to the narrow fringe of jungle country on the far north-eastern coast. The bower of the Great Bower Bird is one of the largest and most elaborate of its kind. It is about three feet in length; while the two side walls are strongly built and generally meet in an arch over the central runway. The bower is adorned with great quantities of materials that catch the fancy of the bird—especially white shells, the bleached bones of

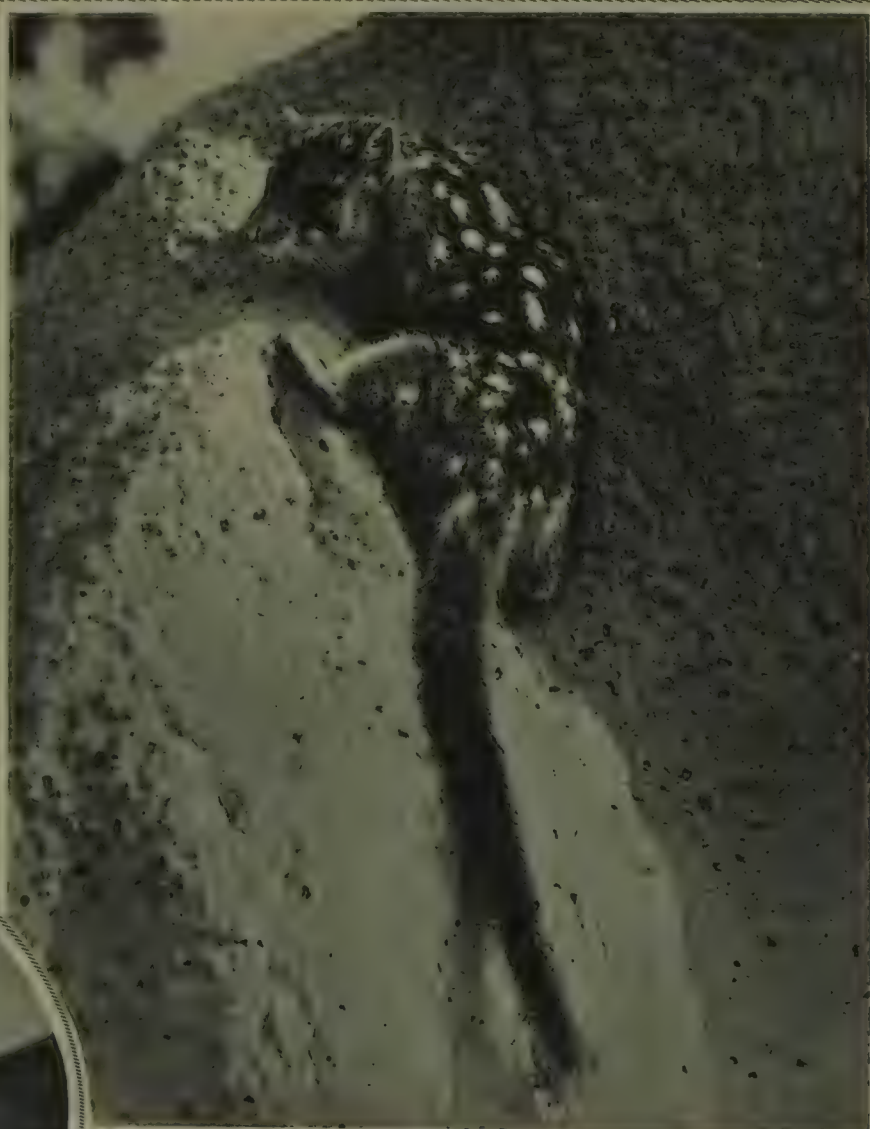
animals, fragments of coral and polyzoa colonies, fruit of all colours, the galls of plants and odds and ends stolen from native camps. The bower was situated under a thorn bush, and the photographs of the birds were secured from a hide constructed of stone a few feet away. Each day at dawn the birds came to play at the bower, and before sunrise they made many journeys to and fro, bringing fresh fruits and plant galls to add to the treasure hoard. As the sun rose higher, the journeys grew fewer, and the birds played in and about the bower. They spent much time in the central runway, where, in a shallow depression, there is a special hoard—a kind of *sanctum sanctorum*. Removal of the pebbles or shells from this runway caused special annoyance to the birds, and they would scold from a neighbouring tree. At a subsequent visit the treasures would all be replaced. The bower of the Fawn-breasted Bower Bird is constructed on top of a platform of twigs and sticks, and the walls are shorter and straighter, and do not overlap the central passage."

INTRUDERS: THE CUSCUS AND OTHER FAUNA OF CAPE YORK PENINSULA.

PHOTOGRAPHS BY DR. DONALD F. THOMSON, OF THE UNIVERSITY OF MELBOURNE. (COPYRIGHT STRICTLY RESERVED.)



A NEW GUINEA SPECIES FOUND IN THE JUNGLES OF THE EAST COAST OF CAPE YORK PENINSULA: THE "MOSAIC-TAILED" RAT (*MELOMYS*).



A MARSUPIAL WHOSE DIET IS STRICTLY CARNIVOROUS: THE NORTHERN NATIVE-CAT (*DASYURUS*), WHOSE COAT IS PROFUSELY SPOTTED WITH WHITE.



AN ANIMAL OF ABOUT THE SIZE OF A LARGE STOAT, WHICH FEEDS CHIEFLY ON INSECTS: THE STRIPED-PHALANGER (*DACTYLOPSILA*).



A SPECIES WHOSE REAL HOME IS IN PAPUA: THE SPOTTED-CUSCUS (*PHALANGER MACULATUS*); FOUND ON CAPE YORK PENINSULA, NORTH QUEENSLAND.



SHOWING CLEARLY THE NAKED TIP OF THE TAIL AND THE "PIEBALD" MARKING OF THE COAT: ANOTHER STUDY OF THE SPOTTED-CUSCUS.

During his three expeditions to Cape York Peninsula, North Queensland, Dr. Thomson studied and photographed many of the reptiles, birds and mammals whose real home is in New Guinea, but which have intruded, and dominate the fauna of the Peninsula, especially in the jungles of the east coast. Among these are the Green Python (*Chondropython viridis*), which is illustrated in colour on another page in this issue, the Fawn-breasted Bower Bird, the Silver-tailed Kingfisher, the Striped-phalanger and the "Mosaic-Tailed" rat. The Spotted-cuscus

(*Phalanger maculatus*), whose real home is in Papua, is discussed on "The World of Science" page in this issue, in connection with the marking of its coat, which presents a "piebald" effect. The tip of the tail in this genus is hairless, and the soles of the feet are also entirely naked. In contrast to the Northern Native-cat, whose diet is strictly carnivorous, the Striped-phalanger feeds chiefly on insects. It is a handsome animal with a white coat marked with three black stripes. The Native-cat is a marsupial, with a coat profusely spotted with white.

FOUR MEN OUTWIT THE OGRE MOUNTAIN: THE "UNSCALEABLE" EIGER NORTH FACE CLIMBED.



HERR HECKMEIER,
OF MUNICH.



HERR VÖRG,
OF MUNICH

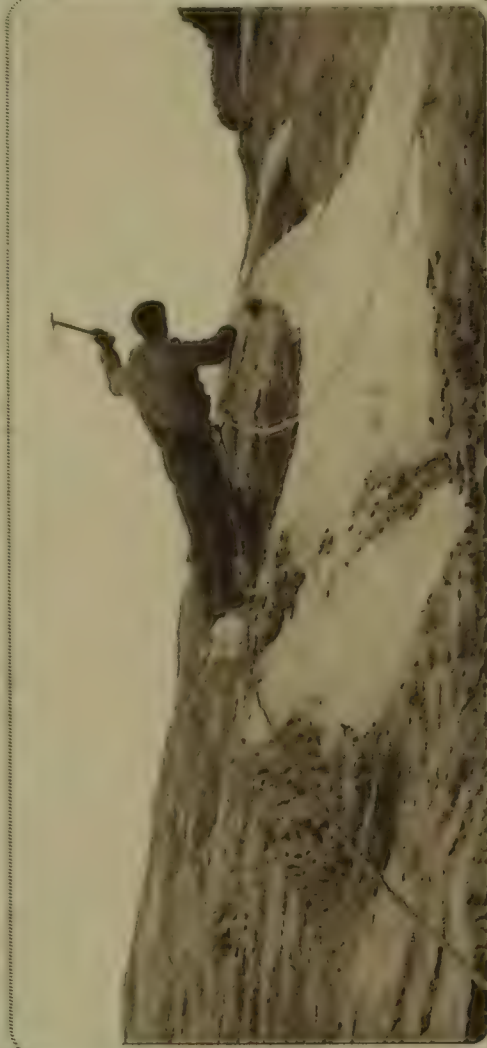


HERR KASPEREK,
OF VIENNA.



HERR HARRER,
OF VIENNA.

THE FOUR WHO CLIMBED THE "UNSCALEABLE" EIGER NORTH FACE.



CLIMBING THE NORTH FACE OF THE EIGER, WHICH BEARS A GRUESOME REPUTATION—WELL DESERVING ITS NAME, WHICH MEANS "OGRE": THREE PHOTOGRAPHS OF HERR KASPEREK (WHOSE HAND WAS INJURED BY A FALLING STONE) POISED ABOVE A SHEER DROP AND MAKING LABORIOUS PROGRESS, USING HANDS AND PICK.



EQUIPMENT USED IN CLIMBING THE NORTH FACE; INCLUDING VARIOUS TYPES OF PITONS (METAL FOOTHOLD SPIKES); KARABINER RINGS; AND A HAMMER.



CAMPING ON THE NORTH FACE OF THE EIGER!—A PHOTOGRAPH OF HERR HARRER COOKING IN A CREVICE IN THE ROCK AT THE SECOND BIVOUAC.

The news that four young men had succeeded in climbing the "unscaleable" north face of the Eiger, which has claimed so many victims, aroused the greatest interest in the mountaineering world. The four were Herren Heckmeier and Vörg, of Munich, and Harrer and Kasperek, of Vienna. The climb started on Thursday, July 21, and the two parties met on the Friday at 11.30 a.m. On the Saturday they left their camping place at 7 o'clock and took a long time in passing an ice wall 30 ft. high. They were caught in a storm and had to stop, and Herr Kasperek's hand was

injured by a falling stone. The four men then worked their way up an ice chimney which brought them to a narrow ledge, on which they spent the night, with snow falling heavily. On the Sunday snow was still falling. They climbed another ice chimney and at noon Heckmeier was the first to reach the summit. They were so tired and the storm was so violent that they made a hole in the snow and remained for a long time in sleeping bags waiting for it to abate. On this ascent free use of pitons (metal footholds) was made. (Photographs on this page by L.N.A.)

THE EIGER NORTH FACE CONQUERED AT LAST: NEARING THE "SPIDER."



CLIMBING THE "UNCLIMBABLE": THE NORTH FACE PHOTOGRAPHED FROM AN AEROPLANE AT 12.10 P.M. ON SATURDAY, JULY 23, JUST BEFORE THE PARTY REACHED THE SO-CALLED EIGER "SPIDER"—SHOWING HARRER LEADING (4), FOLLOWED BY KASPAREK (3), VÖRG (2), AND HECKMEIER (1).

It is the north face of the Eiger that so well fits in with the mountain's name, which means "ogre." Because at least twelve climbers have been killed on the north face in the last three years, a notice has been erected, announcing: "The climbing of this side of the mountain is forbidden under pain of a fine of 35 francs" (that is, about £1 12s.). Emphasis was lent to this warning by the fact that for many months six bodies—victims of previous accidents—could be seen dangling from ropes on the north face. Exactly two years before the successful ascent, two Austrian and two German climbers lost their lives there. Watchers through a telescope saw the

men clinging to a ledge for hours and then, weakened by exposure, they were seen to fall one by one. Two Austrian guides were found dying on a ledge of this face last July. The perils of the successful ascent were heightened by a spell of bad weather. When the climbers were about 1000 ft. below the peak they were overtaken by a violent snowstorm. Nearly 20 inches of snow fell in a few hours and an avalanche was feared. The storm raged for a night, and the men had to hold grimly on to the ledges, fearing that at any moment they would be swept off. The "Spider" is a snow formation on the north face. (Photograph by Hans Steiner.)

BOOKS OF THE DAY.

THIS week it becomes my pleasant duty to introduce certain books by, or about, eminent women of our time, on both sides of the Atlantic. According to the dictates of hospitality, it will be fitting, I think, to give precedence to those who come as "guests" from the United States. I lead off, therefore, with a new work by a famous American writer concerning the greatest name in American history—"GENERAL WASHINGTON'S DILEMMA." By Katherine Mayo, author of "Mother India" (Jonathan Cape; 8s. 6d.). Miss Mayo has not only made a most dramatic and thrilling story of an episode in the American War of Independence, but, in describing the background and setting, she has given a vivid picture of the spirit and conditions in which that deplorable war was fought. The story also throws into strong light the personality of Washington himself, besides other leading men on both sides. Appropriately enough, she sets the scene by a preliminary description of the siege of Yorktown and the capitulation of the English garrison under Lord Cornwallis.

Then comes the event that was to cause Washington so much searching of heart and involve him in difficulties with his French allies. That event was the hanging of a captured American officer, Jack Huddy, by a body of Refugees, known as the Associated Loyalists, who had hoodwinked the English Commander-in-Chief, Sir Henry Clinton, by persuading him to hand over Huddy to them, with a view to his exchange for a Loyalist prisoner in the hands of the Americans. Huddy's death was but one link in a chain of reprisals, but it led to an American demand, to which Washington assented, that the English should surrender either the actual officer in command at the execution, or, failing that, another English officer of equal rank. This demand was refused. Eventually, a number of English officer prisoners drew lots as to which of them should be delivered to the enemy to suffer the same penalty as Huddy. The fatal lot fell on Captain Charles Asgill, a young officer of the First Foot Guards (now known as the Grenadier Guards), son of Sir Charles Asgill, sometime Lord Mayor of London.

Miss Mayo maintains with great skill the atmosphere of suspense by which the reader's interest is maintained while Asgill's fate hangs in the balance. The hero of the story is his friend Major James Gordon, who, in a letter to Washington, describes himself as "field officer with the British prisoners." Gordon left no stone unturned in his efforts to secure Asgill's release. One of various devices to bring moral pressure to bear on Washington is thus described: "Where in Monmouth County," we read, "would be found the most remembering, the sorest injured heart—the one most warranted to demand revenge, if such demand be made? Where but in the breast of Jack Huddy's wife? Could she, a woman, a mother, a soldier's widow, find solace in desolating another mother's love? That question Gordon would carry to its source. . . . So ride he did—and found Mrs. Huddy, who, when she had heard him out, responded as any true woman must. Then, under such emotion taking her courage in both her hands, she wrote to the head of the American Army a simple human plea. If such sorrow as hers could concern him, let him comfort her not by death—more death—but life. Let that English lad go free—let him go away home to his mother—poor soul!—and with Catherine Huddy's blessing."

Still more effective was Gordon's appeal to the French military authorities, as a result of which the Comte de Rochambeau, in a letter not addressed directly to Washington, but intended for his eye, pointed out that the proposed execution of Asgill would be contrary to the terms of capitulation and would be a matter involving the honour of France, as a contracting party. Thus the Asgill affair assumed international importance, and Washington, now anxious to disentangle himself from his dilemma, referred it to Congress. A resolution was passed "that the Commander-in-Chief be, and he is hereby directed, to set Captain Asgill at liberty." The decision was a compliment to the King of France, for Lady Asgill had appealed on behalf of her son to the French Foreign Minister, through whom her letter was read with sympathy by Louis XVI. and Marie Antoinette.

Thus the story reaches a happy ending as far as the prisoner and his family were concerned. We see him rushing to catch a boat to Europe after his release, and presently we find him in London. At this stage Miss Mayo writes: "Meanwhile, young Captain Asgill, within a very few days of his home-coming—it was on December 23rd—appeared at St. James's at the King's levee, observed of all observers, to pay his devoirs to his Royal Master. And as soon as his mother had recovered strength sufficient for the journey, all the family crossed over to France upon a happy mission—their mission of duty to Versailles. Lovely, vivid, high-hearted daughter of Austria—slow-thinking, well-meaning, kindly King—incredible doom so soon to engulf them both! Surely it is good to dwell on this one moment of their joy—the moment that saw at their feet four radiant creatures whose lives and whose happiness, as they came in all love to declare, they held under God as the gift of those gracious Sovereigns of France."

For Washington, the outcome of the affair was not so satisfactory. Some three years later, in 1786, he was much perturbed by reports (which, it is suggested, were probably erroneous) that Captain Asgill had been accusing him of cruel and insulting treatment during his incarceration. Washington, as Miss Mayo points out, prided himself on his magnanimity. He was deeply hurt by the charges said to have been brought against him by his former prisoner, and, in spite of illness, he took steps to prepare his own record of the affair. In one of his letters

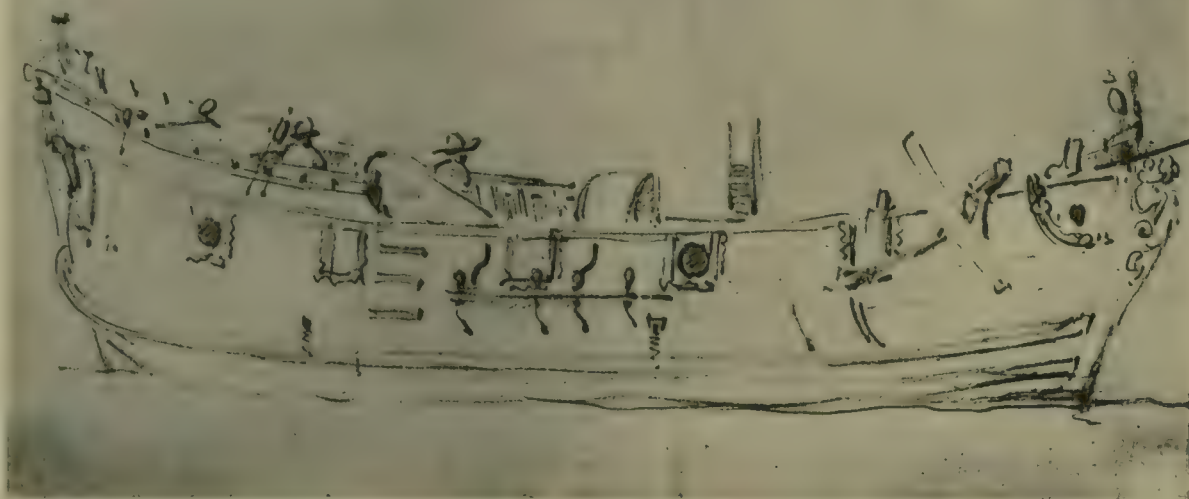
speech. It struck me suddenly how odd it must seem to Mr. Balfour to be paying honour to the memory of the man who had severed from the mother country some rather profitable colonies, but Mr. Balfour was graceful and adequate, as always, in this rather peculiar situation. Only when someone on the lawn at Mt. Vernon told him the story of George Washington throwing a silver dollar across the Potomac to the other shore did his eyes twinkle as he responded: "My dear sir, he accomplished an even greater feat than that. He threw a sovereign across the ocean!"

In these days of international tension, when the voice of America commands so much attention and respect, it is reassuring to learn that there is a strong influence for peace on the domestic side of life in the White House. "I have sketched very briefly," Mrs. Roosevelt writes, "a short trip to Europe after the World War, and yet I think that trip had far-reaching consequences for me. I had known Europe, and particularly France with its neat and patterned countryside, fairly well. The picture of desolation fostered in me an undying hate of war which was not very definitely formulated before that time. The conviction of the uselessness of war as a means of finding any final solution to international difficulties grew stronger and stronger as I listened to people talk in our hotel, in the streets, on trains and among our friends. I said very little about it at the time, but the impression was so strong that, instead of fading out of my memory, it has become more deeply etched upon it year by year."

Mrs. Roosevelt does not bring her book quite up to date, for, as she points out, the record of the last few years shows "a gradual increase in my husband's political activity, and the time for that story to be written is not yet." Her book not only illuminates the earlier stages of his career, but contains also many interesting references to that other President Roosevelt, to whom she familiarly refers as "Uncle Ted." Theodore Roosevelt was President of the United States at the time of her wedding, and his presence on that occasion rather monopolised the interest of the guests. She describes the incident humorously and without any trace of resentment. The marriage took place in a private house. "When the ceremony had been performed," she writes, "we turned around to receive congratulations from the various members of our families and our friends. In the meantime, Uncle Ted went into the library, where refreshments were served. . . . The majority of the guests were far more interested in the thought of being able to see and listen to the President—and in a very short time this young married couple were standing alone! The room in which the President was holding forth was filled with people laughing gaily at his stories, which were always amusing. I do not remember being particularly surprised by this, and I cannot remember that even Franklin seemed to mind. We simply followed the crowd and listened with the rest."

Turning now to our own side of the Atlantic, I would commend several books of outstanding interest by British women, which I must reserve for another occasion, especially an autobiographical symposium "MYSELF WHEN YOUNG." By Famous Women of To-day. Edited by the Countess of Oxford and Asquith. With Portraits (Muller; 12s. 6d.). Other notable works of reminiscence are "MY PART IN A CHANGING WORLD." By Emmeline Pethick-Lawrence. Illustrated (Gollancz; 15s.). "WITHOUT KNOWING MR. WALKLEY." Personal Memories. By Edith Olivier. Illustrated (Faber; 12s. 6d.). "AS MUCH AS I DARE." The Autobiography of Faith Compton Mackenzie. Illustrated (Collins; 12s. 6d.). and "NEWS-GIRL IN EGYPT." By Barbara Board (Joseph; 12s. 6d.). Historical and Biographical studies well worth reading are: "THE THREE LADIES WALDEGRAVE" (and Their Mother). By Violet Biddulph. Illustrated (Peter Davies; 15s.). History and biography are well represented by "SARUM CLOSE." A History of the Life and Education of the Cathedral Choristers for 700 Years. By Dora H. Robertson (Cape; 12s. 6d.); and "EDITH DAVIDSON OF LAMBETH." By M. C. S. M. Preface by the Archbishop of Canterbury. Illustrated (Murray; 9s.). And so—to our Legend of Good Women—an archiepiscopal Amen.

C. E. B.



A DRAWING BY W. VAN DE VELDE THE YOUNGER OF THE "ROYAL ESCAPE"; POSSIBLY MADE FOR THE PAINTING REPRODUCED IN COLOURS ON THE OPPOSITE PAGE.

It is interesting to compare this drawing with the detail of the painting given on the opposite page; the differences are very small, while the point of view would appear to be almost exactly the same. The original drawing is in the National Maritime Museum at Greenwich, by whose permission it is here reproduced.

which conclude the book, Washington writes: "This concise acct. of the treatment of Capt. Asgill is given from a hasty recollection of the circumstances.—If I had had time, and it was essential, by unpacking my papers and recurring to authentic files, I might have been more pointed and full. It is in my power at any time to convince the unbiased mind that my conduct through the whole of the transaction was neither influenced by passion, guided by inhumanity or under the control of any interference whatsoever. I essayed everything to save the innocent and bring the guilty to punishment, with what success the impartial world must and hereafter certainly will decide."

A witty remark about George Washington during a later and greater war, in which the United States, Great Britain and France were happily on different terms, occurs incidentally in the self-told life-story of the present American President's wife, namely "THE LADY OF THE WHITE HOUSE." An Autobiography. By Eleanor Roosevelt. With 21 Illustrations (Hutchinson; 15s.). In unpretentious and straightforward style, Mrs. Roosevelt here recalls fully her own experiences, with much domestic detail, and at the same time allows us many intimate glimpses of American social life in high political circles. Recalling the period shortly after the entry of the United States into the Great War, she writes: "I remember most vividly the trips from Washington down to Mt. Vernon on the *Sylph*, especially the first one with Mr. Balfour, Marshal Joffre and Premier Viviani. . . . Their first duty was to lay a wreath on the tomb of George Washington. It was a ceremonious occasion, and as we gathered around the open iron grille at the tomb, each man made a



A ROMANTIC MEMENTO OF A KING'S ADVENTURE—THE "ROYAL ESCAPE."

W. VAN DE VELDE THE YOUNGER'S "PORTRAIT" OF THE FISHING-SMACK "SURPRISE," IN WHICH CHARLES II. ESCAPED TO FRANCE AFTER WORCESTER, RENAMED THE "ROYAL ESCAPE" AND TAKEN INTO THE ROYAL SERVICE.

Romantic interest attaches to this painting of the "Royal Escape," originally a fishing-smack in which Charles II. escaped to France after the Battle of Worcester. It was purchased by the King after the Restoration, in memory of his adventurous flight. The vessel's story is told as follows by Professor Sir Geoffrey Callender, Director of the National Maritime Museum: "After the Battle of Worcester, on September 3, 1651, the young Charles II. was fleeing for his life. With the intention of escaping to France, he fled to Dorsetshire, and passed through Hampshire, back into Wiltshire, and again south to Sussex, where at last he found a captain who could be trusted to ship him across to France. On October 15, at two in the morning, the King went on board the little smack 'Surprise.' The crew, who were told that the passengers were merchants escaping from their debts, were bribed to allow the ship to be diverted from her usual trade, and the royal fugitive was landed in France at Fécamp. At the Restoration, in 1660, King Charles bought the 'Surprise' from the same Captain Tattersall who had helped him to escape in her nine years before. She was renamed 'Royal Escape,' royally equipped and preserved as a keepsake off the Palace at Whitehall. Captain Tattersall himself was taken into the service and given the command of a Fifth Rate, but after two years he was pensioned off, and in 1684 he was still drawing a pension from the funds of Deptford Yard 'as commander of a 5th rate at 6s. per diem for himself, and 14s. a month for his servant.' In 1673 the 'Royal Escape' was handed over to the general service, and was used, like many of the Royal Yachts, as a despatch vessel, or for the transport of men to the Fleet. She was for a time commanded by Captain Burch. Mrs. Burch seems to have coveted her fine furnishings, and, being the daughter of a captain 'who had been eminently serviceable to the King in the Fleet's revolt to his Majesty during the late troubles,' she begged them of the King. The Admiralty objected that the furniture, which they valued at £23 17s., was made for the vessel, and the removal of it might occasion a greater expense in refitting her, 'and be of ill consequence in the precedent.' The King agreed that the 'Royal Escape' should not be despoiled, but Mrs. Burch received thirty pounds from the royal bounty. The 'Royal Escape' was afterwards granted for the use of the master attendant at Sheerness Yard. She was completely rebuilt in 1714, and a hoy of the same name was built in 1743. Another 'Royal Escape' was built in 1796, and the name disappeared from the Navy List when this hoy was broken up." On the opposite page is given a drawing of the "Royal Escape," also by the younger Van de Velde. The above painting is a detail of a larger work.



A "CONNECTING LINK" BETWEEN AUSTRALIA AND NEW GUINEA.

THE "UNNATURAL" GREEN PYTHON (*CHONDROPYTHON VIRIDIS*), WHICH GIVES THE IMPRESSION OF HAVING BEEN DIPPED IN BRIGHT GREEN PAINT, DISCOVERED IN AUSTRALIA FOR THE FIRST TIME.

Photographs taken by Dr. Donald F. Thomson during expeditions to Cape York Peninsula, North Queensland, were reproduced in our issues of July 16 and 23, and others will be published in subsequent numbers. It was on one of these journeys that this specimen of the remarkable Green Python was discovered (the first to be taken in Australia), and photographed from life and coloured from the living reptile. Dr. Thomson writes in reference to it: "Hitherto the species (*Chondropython viridis*) was regarded as a purely New Guinea form, but its discovery in Australia affords further evidence of the close affinity of the fauna of Cape York Peninsula with that of New Guinea, and strengthens the belief that

the land connection linking the continent of Australia with New Guinea existed in geologically more recent times than has generally been supposed. Closely allied to the true Pythons, the Green Python is a constrictor, one of the group of the *Boidæ*, of which, on account of its extraordinary coloration, it is the most conspicuous member. In life, it is a vivid 'unreal' green, giving the impression of having been dipped in bright green paint—the 'unnatural' appearance being accentuated by the presence of a single row of white spots down the mid-dorsal line. When preserved in spirit, it changes colour and assumes a uniform bluish hue. The Green Python is a strictly arboreal and nocturnal form."

PHOTOGRAPH AND DESCRIPTION BY DR. DONALD F. THOMSON OF THE UNIVERSITY OF MELBOURNE. (COPYRIGHT STRICTLY RESERVED.)

THE ROYAL FAMILY'S HOLIDAY CRUISE: INCIDENTS AFLOAT AND ASHORE.



WITH THE QUEEN AND THE PRINCESSES ON BOARD, BEFORE THEY WERE JOINED BY THE KING: THE ROYAL YACHT "VICTORIA AND ALBERT" LEAVING PORTSMOUTH HARBOUR, TO ANCHOR FOR THE NIGHT OFF BEAULIEU RIVER. (Graphic Photo. Union.)



AT COWES, WHERE THEY ATTENDED A REGATTA: THEIR MAJESTIES AND THE PRINCESSES (TOGETHER, LEFT) AT THE ROYAL YACHT SQUADRON, ABOUT TO RETURN IN A PINNACE TO THE "VICTORIA AND ALBERT." (Sport and General.)



AFTER THEIR TOUR THROUGH THE NEW FOREST IN AN OPEN CAR, AND A PICNIC TEA IN DENNY WOOD: THE KING AND QUEEN, WITH PRINCESSES ELIZABETH AND MARGARET, ABOUT TO RETURN TO THE ROYAL YACHT. (I.B.)



THE KING'S INFORMAL LANDING AT SOUTHWOLD FOR HIS ANNUAL VISIT TO HIS SUMMER CAMP FOR BOYS: HIS MAJESTY COMING ASHORE IN A LOCAL ROWING-BOAT, TOWARDS WHICH SOME OF THE BOYS ARE SWIMMING. (Fox Photos.)



THE ROYAL FAMILY DURING THEIR CRUISE FROM SPITHEAD UP THE EAST COAST TO ABERDEEN: THE KING AND QUEEN, WITH PRINCESSES ELIZABETH AND MARGARET, ON BOARD THE ROYAL YACHT "VICTORIA AND ALBERT." (Photograph by Russell, Southsea.)

The Queen, with Princess Elizabeth and Princess Margaret, travelled to Portsmouth on July 26, and went aboard the Royal Yacht "Victoria and Albert." The King joined them at Spithead on the 28th. On the 29th their Majesties and the Princesses toured the New Forest in an open car, and enjoyed a picnic tea in Denny Wood. On the 30th they attended the Royal Southampton Yacht Club Regatta at Cowes, landed at the Royal Yacht Squadron, and visited the cutter "Windstar," owned by Sir Philip Hunloke, the late King George V.'s sailing master. On July 31 the

Royal Yacht started for the cruise to Scotland along the East Coast, and anchored for the night off Deal. On August 1 she anchored off Southwold, and next morning the King landed to visit the boys' summer camp which, as Duke of York, he established there 17 years ago. Leaving the "Victoria and Albert" in the Royal Barge, he transferred to a local rowing-boat. Some of the boys swam towards it, but he waved them back, as a high sea was running. His Majesty, wearing shorts and an open-neck shirt, was wildly cheered on his way to the camp.

THE LATEST SALVAGE ATTEMPT ON THE HISTORIC WRECK OF THE "LUTINE":

THE FIRST GOLD BAR FOUND IN THE PRESENT OPERATIONS; AND THREE GUNS.



Left: THREE IRON CANNON, EACH LOADED WITH GRAPESHOT, RECENTLY RECOVERED FROM THE FRIGATE "LUTINE" WRECKED OFF HOLLAND IN 1799. (Wide World.)



Right: WITH AN ANCHOR RECENTLY FOUND IN THE WRECK OF THE "LUTINE": A MEMBER OF THE SALVAGE CREW OF THE "KARIMATA." (Wide World.)



MADE FROM A SILVER BAR RECOVERED FROM THE WRECK IN 1888: THE LUTINE CUP, PRESERVED IN THE NATIONAL MARITIME MUSEUM, GREENWICH. (By Courtesy of the Museum.)



AT WORK ON THE "LUTINE": STEEL SCOOPS ASCENDING IN THE "KARIMATA," THE WORLD'S MOST POWERFUL DREDGER, BUILT FOR USE IN THE KARIMATA STRAIT, DUTCH EAST INDIES. (Wide World.)



THE FIRST BULLION RECOVERED IN THE PRESENT "LUTINE" SALVAGE WORK: A GOLD BAR WORTH ABOUT £850. (Wide World.)



THE TOWN CRIER AT TERSCHELLING, WITH MEGAPHONE AND BELL, PROCLAIMS THE RECOVERY OF A GOLD BAR FROM THE "LUTINE" WRECK: AN ANNOUNCEMENT THAT OCCASIONED LOCAL FESTIVITIES. (Wide World.)



BYGONE TREASURE TROVE FROM THE "LUTINE," RECOVERED SEVEN YEARS AGO: A HANDFUL OF GOLD AND SILVER COINS DATING ABOUT 1790—A PHOTOGRAPH GIVEN IN OUR ISSUE OF SEPTEMBER 16, 1911. (Illustrations Bureau.)

On July 29 the famous "Lutine" Bell at Lloyd's was struck twice (the signal of good news), and it was announced that the first gold bar recovered during the present salvage operations at the wreck of the "Lutine" had just been brought up. The bar is about 8 in. long by 2 in. wide and weighs just over 7½ lb. Its present value is about £850. Some of the salvagemen from the great Dutch dredger "Karimata," employed on the work, took the bar ashore to the little port of Terschelling, had it weighed in a butcher's shop, and handed it over to Lloyd's agent. Later, it was taken to Amsterdam. Next day some gold and

silver coins were recovered, besides three guns, each about 8 ft. long and still loaded with grapeshot, consisting of 12 balls tied together with hemp. The frigate "Lutine," originally French, and taken over from French Royalists by Lord Hood at Toulon in 1793, was lost in October 1799 while carrying bullion consigned to Hamburg. The amount has been variously reported as between £1,000,000 and £3,000,000, besides £140,000 in gold and silver coin. Within two years of the wreck about £100,000 was recovered. Salvage attempts were subsequently made, notably in 1859, 1886, 1911, 1914, and 1933.

SHOWING THE NAVY TO THE NATION: ANTI-AIRCRAFT ACTION; SUBMARINE WORK; IN "NAVY WEEK."



NAVY WEEK AT PORTSMOUTH: THE "AURORA" MEETING AN AIR ATTACK DURING A DEMONSTRATION OF THE NAVY'S WORK OF PROTECTING BRITISH SUBJECTS IN FOREIGN PORTS. (Planet.)



NAVY WEEK AT CHATHAM: A SUBMARINE DEMONSTRATION IN A BASIN; ON THE LEFT THE STERN OF THE "SHEFFIELD." (Alfieri.)



THE "CROSSING THE LINE" CEREMONY, WHICH CAUSED MUCH AMUSEMENT AT PORTSMOUTH: NEPTUNE'S COURT; AND THE BARBER AT WORK ON A GREENHORN. (Central Press.)



A NAVY WEEK SERVICE IN THE "VICTORY" AT PORTSMOUTH: A PROCESSION OF CHORISTERS IN FRONT OF THE FAMOUS OLD THREE-DECKER. (Keystone.)



THE NEW CRUISER, "SHEFFIELD," MEETING A SHAM AIR ATTACK AT CHATHAM: MANNING TWIN ANTI-AIRCRAFT GUNS; WITH MULTIPLE POM-POMS VISIBLE BEYOND. (Keystone.)

The annual Navy Week began at Chatham, Plymouth, and Portsmouth on July 30, and it had been arranged that a total of fifty-five warships of every class should be open to inspection by the public at the three ports. At Portsmouth a demonstration of a day's work in a cruiser on foreign service was allotted to the newly-built "Aurora." The plan was as follows. The cruiser receives an urgent wireless call to assist in protecting the British community at a foreign port at which trouble has suddenly broken out. Landing parties go ashore, and, finally, the ship's guns open

fire on a rebel stronghold. A somewhat similar display was arranged for Chatham by the cruiser "Sheffield." Her programme was: she opens fire on an "enemy fort" near the naval dockyard. Puffs of smoke exploding on the hillside show where "shells" are "bursting," and later, a glow of flame indicates that the target has been hit and the fort destroyed. Aeroplanes then appear and make a sham attack on the "Sheffield," which replies with fire from her anti-aircraft guns. Clouds of smoke mark 'planes that are supposed to have been hit.

THE NEW "MAURETANIA," WHICH WILL UPHOLD A GREAT TRADITION: THE BIGGEST ENGLISH-BUILT LINER.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.

CROSS-SECTION OF THE NEW "MAURETANIA" AT FRAME 76, LOOKING AFT.



THE OLD "MAURETANIA" COMMISSIONED IN 1907—LENGTH 762 FEET; BEAM 88 FEET; TONNAGE 32,000.

THE NEW "MAURETANIA"—LENGTH 750 FEET; BEAM 89 FEET; TONNAGE APPROXIMATELY 33,000.

1. Tank-room. 2. Tourist Gymnasium. 3 and 7. Tourist Entrance. 4. Cocktail-bar. 5. Tourist Cinema. 6. Tourist Smoking-room. 8. Tourist Office. 9, 12, 15, 16. State-rooms. 10. Tourist Dining-saloon. 11 and 18. Cabin-class Entrance. 13. Maindressing-saloon. 14. Cabin and Tourist

Kitchens. 17. Cabin-class Dining-saloon. 19, 32 and 33. Third-class Cabins. 20. Third-class Lounge and Cinema. 21. Crew. 22. Laundry. 23, 24 and 38. Tourist-class State-rooms. 25. Vents. 26. Engine Wash-place. 27. Vals-service. 28. Linen-room. 29. Stores Entrance. 30. Third-

class Kitchens. 31. Third-class Dining-saloon. 34. Stewards. 35. Barber's Shop. 36 and 47. Cargo 'tween Decks. 37. Cars. 39. Engine-rooms. 40. After Boiler-room. 41. Cold Storage. 42. Forward Boiler-room. 43. Refrigerating Machinery. 44. Refrigerated Cargo 'tween Decks. 45. Refrigerated

Cargo. 46. Cargo. 48. No. 4 Hold. 49. Swimming-Pool. 50. Auxiliary Machinery. 51. No. 3 Hold. 52. No. 2 Hold. 53. No. 1 Hold. 54. No. 5 Hold. 55. Starboard Propeller Shaft and Tunnel. 56. Double Bottom.

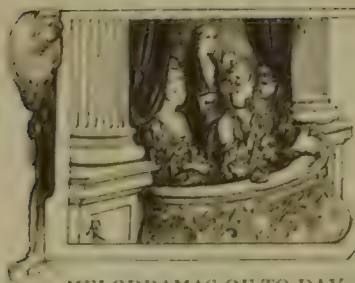
A WORTHY SUCCESSOR TO THE OLD SHIP THAT BORE HER NAME: DETAILS OF THE NEW "MAURETANIA'S" ACCOMMODATION, DECK-SPACE, CARGO-CAPACITY AND GENERAL LAY-OUT

On other pages in this issue we reproduce photographs of the launching of the Cunard White Star's new liner, the "Mauretania," and some interior views of the vessel. Here we give a diagrammatic drawing showing the accommodation aboard and the lay-out of the state-rooms, lounges and other parts of the ship. As the largest English-built liner, the new "Mauretania" is a

worthy successor of the old ship whose name she bears. Owing to the efficiency of super-heated steam and modern boilers, which take up less than half the space that would have been occupied by boilers to drive the ship had she been built in the days of the old "Mauretania," the new "Mauretania" has but six Yarrow boilers, with superheaters, in two stokeholds to

give her approximately 22 knots. Another feature is the provision of Howden fans to supply air to the boiler and engine-rooms and to ventilate the ship, and this dispenses with the great array of huge ventilators which imperked the deck-space in the old "Mauretania." In fact, the new liner is remarkable for her amount of open deck. Because of the reduction in space taken up

by the boilers and the fact that oil-fuel, which is stored in the sides and bottom, is burned, the new ship has an increased capacity for cargo, which can be refrigerated if required. The cabin-class observation-lounge and cocktail-bar at the forward end of the promenade-deck, which has proved such a popular feature of the "Queen Mary," is provided in the new "Mauretania."



The World of the Kinema.

By MICHAEL ORME.



MELODRAMAS OF TO-DAY AND YESTERDAY.

WITH a finger on the pulse of public approbation, the industry rolls up its reinforcements wherever the demand justifies a generous supply, thus creating

or tyrannical emotions. Miss Agnes Ayres goes through all the contortions of pride, humiliation and love's awakening; Mr. Menjou works his eloquent eyebrow overtime in the exercising of tact, and even Valentino, albeit his vitality, his youthful, mocking gaiety and his physical beauty have a compelling quality, was still encumbered by the acting clichés of the silent era. "The Sheik," that passionate love-drama of 1923, can only be regarded as a "museum-piece" or enjoyed—and heartily enjoyed, for it is exceedingly funny—as a burlesque. And if those whose fond memories or reverence forbid that attitude will but wait before they condemn our laughter until they have seen "Son of the Sheik" (Leicester Square Theatre), they will realise that Valentino and the whole technique of the screen were in a period of evolution during which less than three full years could bring about such changes as

at times spills over into the straightforward and economical captions and invites frank laughter for the antics of a small, bald-headed droll with a Donald Duck temper, the picture can hold its own to-day as a fast-moving, entertaining melodrama, despite the artificialities imposed by silence, especially on Miss Vilma Banky, whose beauty, however, balances her camera-conscious poses. Valentino himself had by this time curbed the ardour of the "screen's greatest lover" and honed his methods down to a finer edge. This dual portrayal of an autocratic father and a headstrong, impulsive, son, pitting their strength one against the other yet united in battle, has retained its freshness and its *panache* to a remarkable degree. It explains the power of a magnetic actor who rose to great heights and had it in him, I am now convinced, to rise still higher.

How far the film-makers and the public have progressed in their estimate of popular melodrama from the puerilities of the Sheik saga is demonstrated by a big-scale production from Warner Brothers which carries its bright banners into the lists at the head of the several new pictures shortly to be seen in London. "Gold is Where You Find It," at the Odeon, is a Technicolor picture and a very excellent example of the latest word in technical development. But whilst colour undoubtedly becomes its subject well, it is by no means its strongest asset. It is first-rate entertainment because it deals with facts of documentary interest and problems that are vital; because it tells in lively fashion the story of people who struggled for their livelihood, whose emotions were real and important, not to themselves alone, but to a whole nation. The conflict here lies between the interest of the wheat-ranchers of the Sacramento Valley and the gold-prospectors whose mining operations in the hills released a constant stream of muddy waters that ruined the crops and invaded the homesteads for miles around.

The ranchers, under the leadership of a wealthy, Southern-born agriculturist, Colonel Ferris, carried their grievances to the San Francisco law-court, won their case, but met with armed opposition when the attempt was made to serve an injunction on the miners. The cold-blooded murder of the ranchers' envoy is the signal for open warfare, cut short by the dynamiting of a dam, a drastic measure that brought peace to the valley in the wake of the devastating flood. The spectacular climax is probably an invention that caps the romance of a young engineer and the Colonel's daughter and breaks down parental opposition by an act of heroism. But enough of actuality remains to provide fiction with a solid and well-constructed foundation. Commentary accompanies the opening chapters to the 'seventies, when giant monitors came into use to attack the hillsides with their liquid battering-rams, in the search for gold, and in San Francisco men spoke with a smile of "young Bell's" fantastic notions of long-distance conversation by telephone. The period is well suggested, and the story gives ample opportunity to the Technicolor experts to heighten the effect of fertile valley, rufous earth, and city elegance. With Mr. Michael Curtiz at the helm, the picture strikes a supremely natural note, both in writing and in the acting of Mr. Claude Rains, Mr. George Brent and Miss Olivia de Havilland.



A FILM VERSION OF STEVENSON'S FAMOUS NOVEL "KIDNAPPED": THE TRIAL OF ALAN BRECK (WARNER BAXTER; EXTREME RIGHT), THE SCOTTISH PATRIOT, WHO IS CONDEMNED TO DEATH.

the cycles, which, in turn, necessitate sensation to keep the wheels revolving. Revivals have grown into a cycle, travelling towards its peak before it loses its impetus and completes its appointed circle. Peaks there must be to stimulate our interest in any vogue of the moment, and a peak has been found by bringing back to the screen a star whose extraordinary hold on the public's imagination is undiminished even twelve years after his death—Mr. Rudolph Valentino.

A legion of devoted "fans" raised this idol of the silent screen to a position of splendid isolation from which, in their opinion, he has never been ousted. For them there has not been, nor can be, a second Valentino, and they might trace a strange confirmation of this assertion in the recent death of Mr. Jack Dunn, the twenty-one-year-old English skating champion and actor, who succumbed to a rare disease on the eve of playing the name-part in a picture based on Valentino's meteoric career. Whilst that production has suffered a tragic postponement, the unique power of the kinema to recall the past has bridged the intervening years, and Valentino himself enacts again in shadow play his two most popular rôles in "The Sheik" and "Son of the Sheik"—the former at the Carlton Theatre; the latter at the Leicester Square Theatre.

Valentino stars again! Can we recapture our first fine frenzy? America, apparently, has done so. According to all reports, a wave of enthusiasm for the Valentino films is sweeping the United States; new box-office records have been created, and queues line up on Broadway, swelled by the faithful and the curious, to see a star who vanished from the firmament more than a decade ago! Valentino stars again! It is a tribute to a reputation established in the early 'twenties that those words still contain a magic strong enough to defeat the drawing-power of the new films recently launched in America. Whether that magic will operate to the same surprising extent in London remains to be seen.

Taking the two pictures in their chronological order, "The Sheik" cannot be measured by modern standards. But it is a stepping-stone to its successor round the corner, and, as such, by no means without interest. "The Sheik" introduces its haughty heroine in a Biskra slave-market, whither comes the handsome young Sheik, Ahmed Ben Hassan, to roll an amorous eye at the "orphan daughter of an English poet" and to decide without further ado that she shall be his. The defiant girl rides out into the desert, despite her brother's attempts to "curb her wild spirit," slap-bang into the arms of Ahmed, who, after alarms and excursions, and with the aid of a "chivalrous gentleman of tact" (Mr. Adolphe Menjou), succeeds where brother Aubrey failed. Miss Edith M. Hull's jejune piece of fiction is as dated as the incredibly stilted language of the captions. The orchestra—another "throw back" to the past—flogs it with a will, releasing Wagner's "Valkyries" and Schubert's "Erl King" to ride through the desert what time brigands and tribesmen gather on the skyline or slither down the sand-dunes. "Pale Hands I Loved" and "The Sheik of Araby" alternate to suggest tender



THE GIRL IN LOVE WITH ALAN BRECK: JEANNIE MACDONALD (ARLEEN WHELAN), WHO SHARES HIS ADVENTURES, IN COMPANY WITH HIS YOUNG FRIEND, DAVID BALFOUR, AND EVENTUALLY ACCOMPANIES ALAN INTO EXILE.

to be almost startling. In the later picture, the foggy photography of "The Sheik" has yielded to clear-cut and often beautiful camera-work. The desert contributes a pictorially valuable background to a story that, if no masterpiece, deals honestly with the love of the Sheik's son for a pretty dancing-girl, with her apparent treachery and his revengeful wrath, and ends up in a glorious scrap that is good, rousing kinema by any computation.

Directed by Mr. George Fitzmaurice with a sense of humour that



CHARACTERS IN "KIDNAPPED": (LEFT TO RIGHT; IN FRONT) ALAN BRECK (WARNER BAXTER), JEANNIE (ARLEEN WHELAN), EBENEZER BALFOUR (MILES MANDER), RANKEILLER (H. B. WARNER), AND DAVID BALFOUR (FREDDIE BARTHOLOMEW).

The new film version of "Kidnapped," the well-known novel by Robert Louis Stevenson, was due for production at the Gaumont Theatre, Haymarket, on July 31. The story will doubtless be familiar to our readers, but we may perhaps recall that it describes the adventures of Alan Breck, a Scottish rebel, for whose capture a reward had been offered, and young David Balfour, who is carried off to sea by the skipper of a brig in the pay of his rascally uncle Ebenezer, plotting to steal the boy's property. Alan and Jeannie MacDonald board the brig in disguise and the three eventually escape. Later, Alan is caught, tried, and sentenced to death. David pleads for his friend with the Duke of Argyll, whose action brings the tale to its dénouement. (Copyright Photographs by 20th Century-Fox Films.)

THE CAMERA AS RECORDER: PERSONALITIES AND EVENTS OF THE WEEK.



THE CONTINUANCE OF GRAVE DISORDER IN PALESTINE: THE SCENE AFTER AN ACT OF SABOTAGE OF THE HAIFA-KANTARAH RAILWAY LINE.

Outrages continue to take place in Palestine. On the Haifa-Kantarah line, where our photograph was taken, a driver and fireman were injured on July 28, when Arabs derailed a passenger train bound for Kantarah at a point near Lydda. The locomotive left the line and overturned, as did also an empty van. Bomb explosions occurred in Haifa on July 30. (Keystone.)



THE PACIFIC "CLIPPER" WHICH DISAPPEARED WHILE FLYING FROM GUAM TO THE PHILIPPINES: THE PAN-AMERICAN AIRWAYS FLYING-BOAT "HAWAII CLIPPER."

As we go to press, nothing has been heard of the Pan-American Airways flying-boat "Hawaii Clipper" since 5 a.m. on July 29. She was then 565 miles from Manila, Philippines, to which she was flying from Guam. She had on board six passengers and a crew of nine. One of the vessels sent out to search for her reported finding a large oil patch on the course the "Clipper" was following. (Associated Press.)



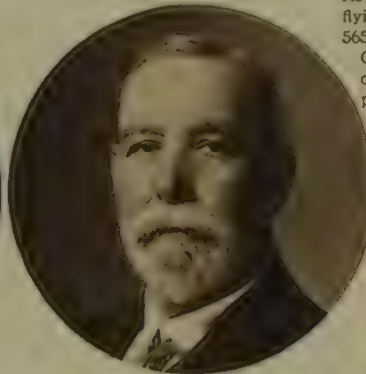
LORD MOYNE, APPOINTED CHAIRMAN OF THE WEST INDIES COMMISSION: A STATESMAN AND NATURALIST; PHOTOGRAPHED WITH TWO PET MONKEYS.

It was announced on July 28 that Lord Moyne had been appointed Chairman of the Royal Commission appointed to investigate social and economic conditions in the West Indies. As a naturalist of high standing he has contributed a number of articles to "The Illustrated London News." (Keystone.)



SIR H. F. BATTERBEE.

Appointed to the newly created post of High Commissioner for the United Kingdom in New Zealand. Visited New Zealand with the Special Service Squadron in 1924, and with their present Majesties (as Duke and Duchess of York) in 1927. (Photopress.)



SIR DAVID SHACKLETON.

A pioneer of the Labour movement, who was formerly Chief Labour Adviser to the Government. Died August 1; aged seventy-four. One of the first Labour M.P.s, being elected for Clitheroe in 1902. Senior Labour Adviser, Home Office, 1910. (Elliott and Fry.)



PROFESSOR H. H. JOACHIM.

Holder of the Wykeham Chair of Logic, Oxford, 1919-1935. Assistant to the Professor and Lecturer in Moral Philosophy, St. Andrews, 1892, Fellow and Tutor, Merton, Oxford, 1897. His writings include "The Nature of Truth" and a "Study of the Ethics of Spinoza." (Elliott and Fry.)



GEN. J. H. MARSHALL-CORNWALL.

Appointed Deputy C.I.G.S. (Anti-Aircraft Defence). Previously Chief of the British Mission to the Egyptian Army. Served with the Artillery, France and Belgium, 1914-18. Specially employed in Turkey; and with the Thracian Boundary Committee after the war. (Russell.)



AFTER HER 41-HOUR SWIM ACROSS THE BALTIC: FRÖKEN JENNY KAMMERGAARD PHOTOGRAPHED ON THE GERMAN COAST—STILL UNEXHAUSTED.

Fröken Jenny Kammergaard, the Danish swimmer, swam the Baltic on July 29, from Gjedser, South Denmark, to Warnemünde, on the North German coast—a distance of 27 miles. She was in the water for 41 hours. She would have made quicker time, but winds and currents delayed her. (A.P.)



THE "QUEEN MARY" STRIKES A JETTY AT SOUTHAMPTON AND SMASHES HALF-WAY THROUGH IT: A PHOTOGRAPH TAKEN AT THE MOMENT WHEN THE MISHAP—DUE TO WIND AND TIDE CONDITIONS—OCCURRED. (Central Press.)

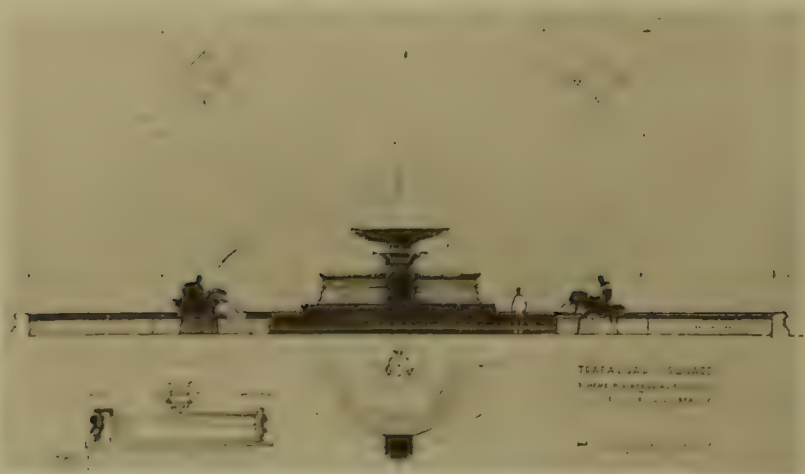
When the "Queen Mary" was being moved from the King George V. graving dock to the Ocean dock at Southampton on July 30, after the completion of her summer overhaul, she hit a wooden jetty, almost cutting it in two. Tugs did their best to swing the bows of the liner round, but the



WHAT HAPPENED WHEN THE "QUEEN MARY" STRUCK THE JETTY: A PHOTOGRAPH OF THE TIMBERS CUT THROUGH BY THE ENORMOUS VESSEL, WHICH HERSELF SUSTAINED NO DAMAGE. (A.P.)

tide and a strong south-westerly wind proved too much for them. No one was hurt, but the noise of the crash attracted a large crowd of sightseers which the police had difficulty in keeping off the jetty. After some minutes the tugs succeeded in pulling the nose of the ship out.

PICTORIAL NOTES ON CURRENT NEWS: LAND, SEA, AND AIR OCCASIONS.



LORD JELlicoe AND LORD BEATTY TO BE COMMEMORATED BY NEW FOUNTAINS IN TRAFALGAR SQUARE: THE DESIGN FOR THE JELlicoe FOUNTAIN.

It is proposed to place in Trafalgar Square memorial fountains to the two most famous Admirals of the Great War. An official note from H.M. Office of Works states: "The scheme consists of new centre-pieces standing in the existing basins and each incorporating a portrait bust, one of Lord Jellicoe, the other of Lord Beatty. The pieces of statuary near the edges of each basin will play towards the new centre-pieces, and the volume of water will be considerably increased."

Continued opposite.



TRAFALGAR SQUARE AS IT WOULD APPEAR WITH THE NEW JELlicoe AND BEATTY MEMORIAL FOUNTAINS IN POSITION: AN ARTIST'S IMPRESSION.

The whole of the sculpture will be in bronze. The materials in the centre-pieces will be granite for the bases and Portland stone for the basins above. Sir Edwin Lutyens, K.C.I.E., R.A., has been associated with the design of the fountains. The sculpture will be entrusted to Mr. William McMillan, R.A., R.B.S., and Mr. Charles Wheeler, A.R.A., F.R.B.S."

By Courtesy of H.M. Office of Works. (Crown Copyright Reserved.)



THE "DOMINION MONARCH" LAUNCHED: A 27,000-TON MOTOR-LINER FOR A NEW SERVICE TO THE ANTIPODES.

The "Dominion Monarch," the most powerful British motor-vessel afloat, was launched on July 27 from the Wallsend Yard of Messrs. Swan, Hunter and Wigham Richardson. The ceremony was performed by Lady Essendon, wife of Lord Essendon, chairman of the Shaw Savill Co., owners of the ship. She carries 525 first-class passengers and is to sail on her maiden voyage on February 16. (Fox Photos.)



INAUGURATING THE I.D. AIR MAIL SERVICE TO AUSTRALASIA: MAJOR TRYON AND SIR K. WOOD.

Major G. C. Tryon, Postmaster-General, and Sir Kingsley Wood, Air Minister, are here seen handing over to a Southampton postman the first letters to be carried by the new three-halfpenny air mail service to Australia and New Zealand. The letters included messages from the King to the respective Governors-General. Major Tryon stamped the special letters with a silver commemorative stamp. (Keystone.)



TYPICAL OF EXTRAORDINARY WEATHER CONTRASTS DURING THE BANK HOLIDAY WEEK-END: GALE DAMAGE IN WALES.

Remarkable weather contrasts were experienced on August 1, the hottest Bank Holiday for five years. While most of the country was sweltering in exceptional heat, violent thunderstorms occurred in the south-west of England, and in parts of Wales. Streets were flooded and thousands of holiday-makers drenched. We illustrate typical gale damage at the coast village of Amroth, in Pembrokeshire. (Planet News.)



COMMEMORATING THE PART PLAYED IN BRITISH NAVAL HISTORY BY FAMOUS SEAMEN AND ENGINEERS OF CORNWALL: A ROOM IN THE MARITIME EXHIBITION AT FALMOUTH.

A notable loan exhibition of paintings, drawings, and other maritime records was opened recently by the Bishop of Truro in the Free Library at Falmouth, and will continue during the summer. It was arranged by the Librarian, Mr. W. T. Hooper. One of its purposes is to commemorate the contributions to British naval history made by Cornwall's seamen, and also the important part played by Cornish engineers in the development of steam propulsion. (Fox Photos.)



THE ORIGINAL FOUNDATION-STONE OF WATERLOO BRIDGE RECENTLY DISCOVERED DURING WORK ON THE NEW BRIDGE: THE INSCRIBED LEADEN PLATE UPON IT

The discovery was made, on July 26, under the first southern buttress. In a cavity behind the leaden plate on the stone was a sealed glass container holding a parchment and eleven gold coins. The inscription, signed "John Rennie, Engineer," records that "this foundation-stone of the Strand Bridge" was laid on October 11, 1811, in the 51st year of George III.'s reign and during the Regency. It was renamed "Waterloo Bridge" after Wellington's victory in 1815. (Keystone.)



From the lane-loitering caravan of the gipsy to the motor-trailer of today—another revolutionary advance due to Dunlop; typical of the changes innumerable brought about by the invention of the pneumatic tyre by Dunlop in 1888.



C.F.H.

IN SIBERIA ONE DRINKS KOUMISS...★



... WHEN ONE CAN'T GET

Schweppees

★ Koumiss is a fermented drink which starts life as mare's milk, and ends it as something much less innocent. It's famous from Golchikha to the Gobi desert; but sensible Siberians give it the Go-bi when a sleigh-full of Schweppees arrives.

WHEREVER YOU ARE...THE BEST CLASS BAR SERVES Schweppees



IT has been my recent and most happy experience to walk into an hotel overlooking Lake Maggiore. On the left of the entrance was a fine Siamese Buddha, facing me a stone sculpture from Indonesia, on the right a noble fourteenth-century figure of Christ from Spain; up the stairs and in the public rooms were, among other pictures and drawings, works by Matisse, Rodin, Gauguin, Picasso, Utrillo, Degas. In the proprietor's private house, in the grounds, were choice pieces of every description, ranging from twelfth-century French sculpture, through Asia and Africa, to important tapestries, Cézanne water-colours, and yet more Degas. There are few countries in Europe where the collection formed by Baron von der Heydt is not fairly familiar, for he has acquired the apparently ineradicable habit of scattering items on permanent loan from Stockholm to Zurich: you can see some of his sculpture any day at the Victoria and Albert Museum, in Paris, in Amsterdam, in Berlin, and at numerous other places. But here is



2. AN EXAMPLE OF GANDHARA ART IN THE SECOND CENTURY A.D.: A LIMESTONE STATUE OF BUDDHA FROM TAKHT-I-BAHAI.

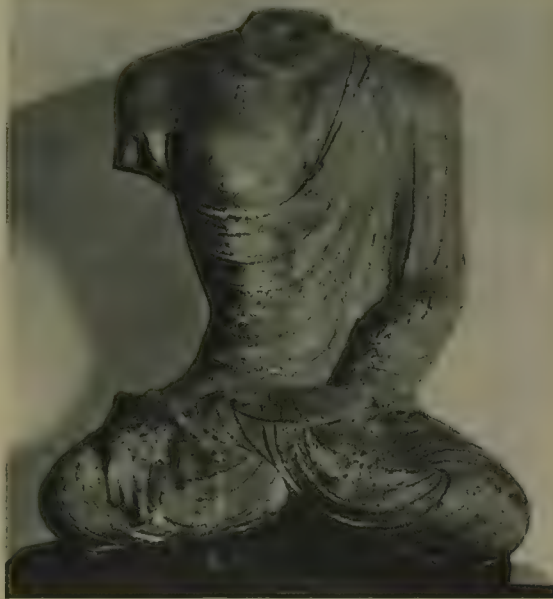
the kernel of the collection, beautifully spaced and arranged, not as items for the admiration of the learned, but as part of the pattern of life, the mute thoughts of countless generations of mankind, things to be lived with and enjoyed—and if art means anything it surely means that. Take for granted, then, the mountains that tower above the water, the trees that enclose this delectable corner of Europe, and consider a few of the pieces that have found their way here from the ends of the earth. One, especially, will interest many English connoisseurs of Oriental art, because Mr. Eumorfopoulos, in London, owns something very similar, though more fragmentary. This is the sensitive figure of Fig. 3; I knew of its existence only by a very poor photograph, which showed no detail and no light and shade. Here is a much better reproduction, which provides an adequate notion of the exceptionally fine modelling—a good deal finer than we generally associate with the art of the Khmers—and comparable with, and more complete than, the London torso, which appeared at the Burlington Fine Arts Club Exhibition last year, when I ventured to point out that so good a thing deserved a better fate than to be dumped on a table in the writing-room without proper lighting.

A generation ago no one had heard of Khmer civilisation; until the French penetrated to the

A PAGE FOR COLLECTORS. A FAMOUS ART-COLLECTOR'S TREASURES AT ASCONA.

By FRANK DAVIS.

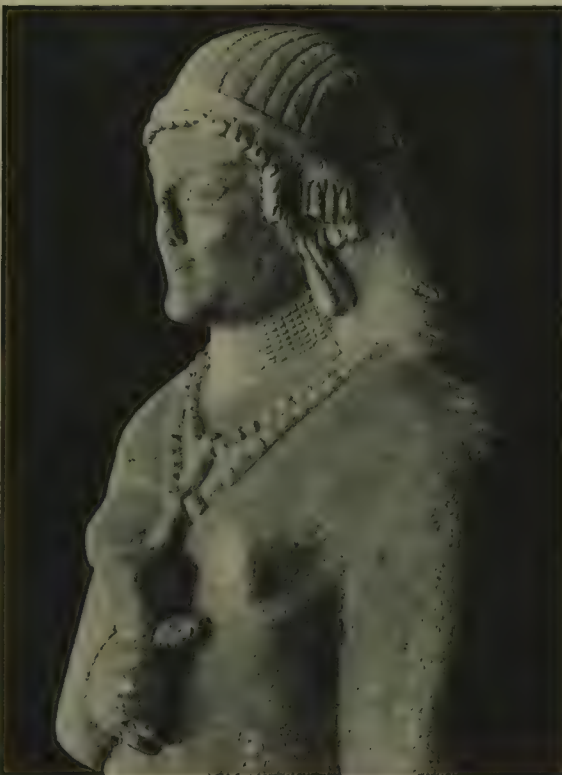
remote and mysterious temple of Angkor it was as if it had never been. In a sense, the neglect of the past history of Cyprus was much more extraordinary, and entirely inexcusable, for the island has been near the centre of the western world from time immemorial. Fig. 4 shows an important and expressive statue of a priestess of about the sixth century B.C., not unlike Athenian sculpture of the period, but characteristic of the island style. As representative of what is, on the whole, the great glory of the collection—the ancient Chinese sculpture, a phase of the national genius still not appreciated,



1. ONE OF THE FINEST RELICS OF BUDDHIST RELIGIOUS ART TO BE SEEN IN EUROPE: A SANDSTONE FIGURE OF BUDDHA FROM THE FAMOUS CAVES OF TIEN-LUNG-SHAN; DATING FROM ABOUT 700 A.D.

apparently, by the Chinese themselves—Fig. 1, from the famous caves of Tien-Lung-Shan (c. 700 A.D.), is by general consent one of the finest remains of Buddhist religious art in Europe, so expressive are the folds of the robe and so well observed the forms of the body beneath.

It is still the habit in England—an inheritance from the spacious days of Queen Victoria, when pious



4. AN IMPORTANT WORK OF SCULPTURE FROM CYPRUS DATING FROM ABOUT THE SIXTH CENTURY B.C.: AN EXPRESSIVE LIMESTONE STATUE OF A PRIESTESS IN THE CHARACTERISTIC ISLAND STYLE. (5½ FT. HIGH.)

Illustrations on this page by Courtesy of Baron E. von der Heydt, Monte Verita, Ascona, Switzerland.

explorers were more intent upon converting the heathen than on understanding them—to dismiss the art of primitive people to the ethnographical section of the British Museum, and look upon it as

merely evidence of the said heathen's obstinate and tiresome distaste for the pure milk of the Gospel as propagated from Exeter Hall. It is now beginning to be understood that human beings with a Stone Age mentality could and do express themselves in sculpture with extraordinary incisiveness: what they lose in sophistication they gain in vigour and directness. Their ritual-masks and other carvings are more than evidence of their superstitions: the best of them have a force, and even a genius, denied to people who have advanced further towards enlightenment. The majority of the Von der Heydt African and South Sea Island carvings are to be seen in Zurich; a few superlatively good ones remain in the house, and—odd though it may seem to those who are unaccustomed to them—look not at all out of place among fine French eighteenth-century furniture, sixteenth-century tapestries, and nineteenth-century French pictures: one can imagine no greater test of the intrinsic quality of Negro and Melanesian culture. Barbarous though it is, and mostly inspired by fear of the unknown, it yet has the stuff of greatness in it. One piece at least, a carving of a woman, departs from the usual sombre, hag-ridden, witch-doctor-inspired custom, and is definitely carefree and amusing—for once the sculptor has forgotten his



3. KHMER SCULPTURE OF UNUSUALLY FINE MODELLING: A FIGURE OF A GODDESS WROUGHT IN GREY SANDSTONE AND DATING FROM ABOUT THE TENTH CENTURY A.D. (NEARLY 4 FT. HIGH.)

terrors. The lady is smiling, and has a naughty twinkle in her eye.

A remarkable set of three tapestries, made at Enghien in the Gobelin technique about 1510-20, makes a splendid background to part of the collection, bringing colour and light and serenity to the rooms. These are famous pieces which once belonged to Prince Lichnowsky, German Ambassador in London in 1914. Their blues, greens, and touches of red would look magnificent in any setting: here their colour is picked up and translated, as it were, into even more delicate nuances by two exquisite pastels by Degas. The whole arrangement is a marriage of styles and periods which would shock your rule-of-thumb interior decorator into an early grave: as it is, it is convincing proof that really fine things have neither age nor country, but agree together as harmoniously as the different nationalities who meet in the dining-room to do reverence to the unseen artist who presides over the kitchen. Such mellow beauties of nature and art are nicely calculated to wean a gangster from his gangstering: were I the British Government, I would insist upon all contacts with the Powers taking place in the middle of this collection: not even modern man would find it easy to disagree amid the agreement of so many and diverse examples of human endeavour.

MASTERPIECES OF FOUR CENTURIES SHOWN IN HONOUR OF OF THE NETHERLANDS: THE "JUBILEE" EXHIBITION



"VENUS," BY LUCAS CRANACH
(1472-1553).
(Lent by E. Prohl, Amsterdam.)

IN celebration of the fortieth anniversary of the Coronation of H.M. the Queen of the Netherlands, who succeeded to the Throne on November 23, 1890, came of age on August 31, 1898, and was crowned on September 6, 1898, a "Jubilee" exhibition, entitled "Masterpieces of Four Centuries, 1400-1800," was opened at the Museum Boymans, Rotterdam, on June 25, and will continue until October 16. The exhibits, which are, of course, of great interest, consist of some four hundred paintings and drawings.

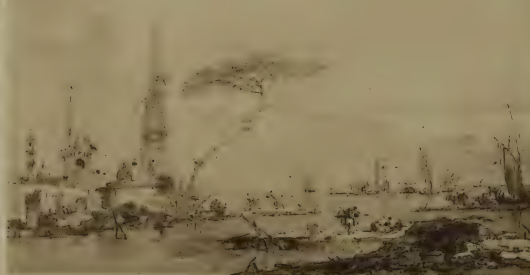
(Continued below.)



"A SUNNY DAY, NEAR DORDRECHT," BY ALBERT CUYP (1605-1697).
(Lent by H. P. Doordijk, Hilversum.)



"PORTRAIT OF A WOMAN," BY ALBRECHT DÜRER (1471-1528).
(Lent by F. Koenigs.)



"LANDSCAPE WITH AN ODEON NEAR WATER," BY FRANCESCO GUARDI (1712-1793).
(Lent by S. Kramersky, Amsterdam.)

from private Dutch collections, and the great artists of the Dutch, Flemish, German, Italian and French Schools are represented by various examples of their finest masterpieces; some of them never before exhibited. Among these artists are Pieter Bruegel the Elder, Rembrandt, Johannes Vermeer of Delft, Jan Steen, Pieter de Hooch, Rubens, Dürer, Titian, Tintoretto, Watteau, and Chardin. The whole enterprise is, indeed, a worthy continuation of the former exhibitions: "Vermeer, Origin and Influence," of 1935; and "Jerome Bosch and the Primitives of the Northern Netherlands," of 1936. The new Museum Boymans was built in 1935, and is notable for its beautiful situation and remarkable interior arrangements. Regarding the exhibits illustrated on these pages, some notes may be of interest. "Venus," by Lucas Cranach, was painted about 1510, and his portrait of "John Frederick, the Magnanimous," probably in 1528, some four years before Frederick succeeded his father as Elector of Saxony. Frederick was the third successive Elector under whom Cranach held the office of Court Painter, and his relations with the artist were such that Cranach willingly shared and enlivened his captivity at Augsburg after the Battle of Mühlberg in 1547. It is believed that Cranach was

(Continued above on right.)



"PORTRAIT OF JOHN FREDERICK THE MAGNANIMOUS, ELECTOR OF SAXONY," BY LUCAS CRANACH (1472-1553). (Lent by F. Gilmann, Herendale.)

also instrumental in securing from Charles V. his release in 1552. The artist died at Weimar in the following year. Aelbert Cuyp, "The Dutch Claude," was born at Dordrecht, and studied under his father, but, as his name does not appear in the Guild records, it is considered by some that he painted only as an amateur. His life was chiefly spent on his estate near Dordrecht, and he was a man of some position in the town. He was, perhaps, the most universal painter of the School to which he belonged, for he depicted not only landscapes and figures, but sea-pieces and views of rivers, skirmishes of cavalry,

(Continued above on right.)

QUEEN WILHELMINA'S FORTY YEARS AS RULER AT THE BOYMANS MUSEUM, ROTTERDAM.



"TAVERN TRICTRAC PLAYERS," BY JAN STEEN (1626-1679).
(Lent by D. A. J. Kneller, Brussels.)



"VIEW OF SAN GIORGIO MAGGIORE, VENICE," BY FRANCESCO GUARDI (1712-1793).
(Lent by A. Meyer, The Hague.)



"PORTRAIT OF A WOMAN," FRENCH SCHOOL
(c. 1475).
(Lent by E. Prohl, Amsterdam.)

and horse-fairs. He even painted portraits, an example of which is in the National Gallery, "The Tavern Trictrac Players," by Jan Steen, is one of those scenes which the artist knew so well how to depict. He studied under Jan van Goyen at The Hague and, while there, married his master's daughter Margaretha (in 1649). Later he came under the influence of Adrian van Ostade, at Haarlem. To this his principal works bear evidence. In 1648 he entered the Guild at Leyden, but from the following year until 1654, he was at The Hague. In 1659 he returned to Leyden to take possession of his inheritance, and three years later opened a tavern in the city, at the Lange Brug.

(Continued below.)



"STILL LIFE OF A FOWL HANGING BY THE LEG, AND OTHER DEAD BIRDS," BY SALOMON VAN RUYSDAEL (1600?-1670).
(Lent by Baron Sarrasin de Landau Wylorh, Rotterdam.)



"PORTRAIT OF A WOMAN," BY LUCAS VAN LEYDEN (1494-1533).
(Lent by D. G. van Brinsengen, Rotterdam.)



"THE RIVER VALLEY," BY HERCULES SEGHERS
(1625?-1679?).
(Lent by D. G. van Brinsengen, Rotterdam.)

In 1673 he married again, and at his death, although he had been improvident, left the house he had inherited from his father to his widow and children. Salomon van Ruysdael was born at Haarlem at the beginning of the seventeenth century. He was concerned chiefly with landscapes and views of rivers in Holland, modelling himself on Van Goyen. The "Portrait of a Woman" by Albrecht Dürer, lent to the Boymans Museum by F. Koenigs, bears the monogram "A.D.", and is dated 1505. The study is of a Tyrolean peasant woman and was drawn by Dürer during his journey to Italy on his second visit to Venice (1505-1507). It is in black chalk, with a green wash background of a later date. Francesco Guardi was a student of Canaletto, and excelled in architectural views of Venice. Lucas van Leyden was the son of an obscure painter. At the age of twelve he astonished the artists of his time by his "St. Hubert," and two years later he produced his famous print, "The Monk Sergius Killed by Mahomet." He was the friend of Dürer, Jan van der Cappelle traded as a dyer, and collected paintings and drawings. He himself was one of the best seventeenth-century marine painters.

THE BOYMANS MUSEUM, ROTTERDAM. (COPYRIGHTS STRICTLY RESERVED.)

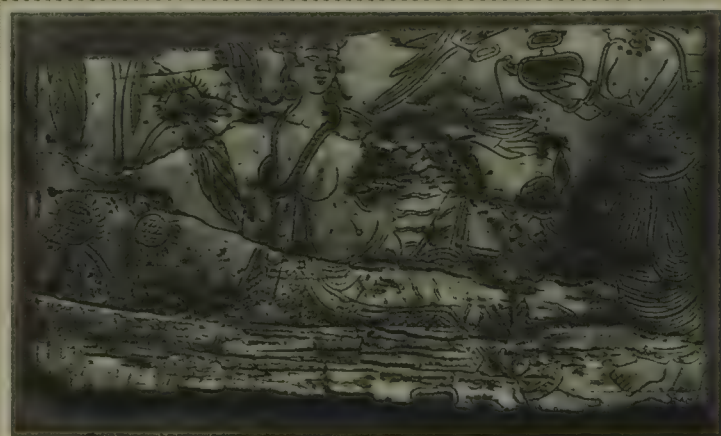
REPRODUCTIONS BY COURTESY OF THE OWNERS, AND OF THE DIRECTOR OF

REVELATIONS OF PRE-ISLAMIC ART IN AFGHANISTAN: RARE DISCOVERIES RECENTLY PLACED ON EXHIBITION IN PARIS.



2. ABOVE: OPEN-WORK
IVORY PLAQUES OF THE
FIRST TO THE SECOND
CENTURY A.D.: FROM
BEGRAM, AFGHANISTAN;
INDIAN IN STYLE, BUT
EARLIER THAN ANY
FOUND IN INDIA.

1. LEFT: RECALLING
SEVENTH-CENTURY BUD-
DHIST SCULPTURES OF
NORTHERN INDIA: A
POLYCHROME STATUE OF
A BODHISATVA FROM A
BUDDHIST MONASTERY
RECENTLY UNEARTHED IN
AFGHANISTAN.



3. AN ENGRAVED IVORY PLAQUE FOUND AT BEGRAM, AND DATING
FROM THE SECOND TO THE THIRD CENTURY: ANOTHER EXAMPLE
OF JEWEL-BOX DECORATION—THE DESIGN INCLUDING GRACEFUL
FEMALE FIGURES.



4. FROM THE SAME BUDDHIST MONASTERY AT FONDUKISTAN AS THE BODHISATVA
SHOWN ABOVE IN FIG. 1: A SEVENTH-CENTURY POLYCHROME STATUE OF BUDDHA
RICHLY ATTIRED, WITH A COVERING OF MAIL OVER THE SHOULDERS.



5. AN IVORY PLAQUE IN RELIEF, DATING FROM THE FIRST OR SECOND
CENTURY, OF INDIAN STYLE AKIN TO THE MATHURA SCHOOL: FOUND AT
BEGRAM, AFGHANISTAN, LIKE FIGS. 2 AND 3, BUT OF DIFFERENT TECHNIQUE.

An exhibition of outstanding interest was lately opened at the Musée Guimet, Paris, where a newly arranged section shows the principal discoveries of recent French archaeological expeditions in Afghanistan and Indo-China. The expedition to Indo-China studied the evolution of motives in Khmer and Cham art, to reconstitute their chronology, and collaborated in excavations with the École Française d'Extrême Orient. A selection of sculptures in styles not previously represented in the Museum was sent to Paris. The Cham civilisation, derived, like

the Khmer, from Indian culture, developed on the east coast of the Indo-Chinese peninsula, and dates back to the first centuries of our era. It reached its zenith between the sixth and eleventh centuries. Its downfall was principally due to the invasion of the Annamites. This decadent period lasted from the end of the eleventh century till the seventeenth century. The early stages of Cham art are a direct outcome of Indian art. Despite this Indian origin, however, and, later, Khmer and Sino-Annamite influences, Cham art maintained a specific

(Continued opposite.)

CHAM AND KHMER ART FROM INDO-CHINA: NEW EXHIBITS IN PARIS.



6. REMINISCENT OF THE INDIAN MAKARA AND THE SINO-ANNAMITE DRAGON: AN ORNATE TWELFTH-CENTURY FIGURE OF A FANTASTIC MONSTER REPRESENTING THE MORE VIOLENT ASPECT OF CHAM DESIGN IN SCULPTURE.



7. ANOTHER EXAMPLE OF THE VIOLENT QUALITY IN CHAM ART: ONE OF TWO REMARKABLE MAKARAS (SEA MONSTERS WITH AN ELEPHANTINE TRUNK) HOLDING TWO WOMEN IN ITS JAWS, IMPRESSIVELY EXHIBITED ON A STONE PEDESTAL.



8. A CELEBRATED HINDU DEITY AS PORTRAYED IN KHMER SCULPTURE: A WELL-PRESERVED FIGURE OF THE GOD VISHNU, DATING FROM THE NINTH CENTURY, FOUND NEAR ANGKOR.

Continued.
character, occasionally sober and refined, but more often violent and agitated. Two figures evince these characteristics. One, a lion, belongs to ancient Cham art (Tra Kieu, seventh century). The other (Fig. 6), dated four or five centuries later, and more ornate, suggests the Indian makara and the Sino-Annamite dragon. Two remarkable makaras (sea monsters with an elephant's trunk) are set on a massive stone pedestal. That of Chan-Lo is particularly impressive (Fig. 7). Important elements of Khmer art have been added to the Museum's collection. Principal among these are two figures dating from the first half of the ninth century, a period hitherto unrepresented in the Museum. They were discovered at Phnom Koulen, near Angkor. One figure, in almost perfect condition, representing the god Vishnu (Fig. 8), is a striking synthesis of the hieratic and the living model. There are rare bronzes and small statues of the Khmer period, among which a naga (serpent), of a magnificent patina and poised in the attitude of striking, is particularly noticeable (Fig. 9). Perhaps the most important exhibits are those from Afghanistan, where in 1922 an agreement with the Afghan



9. A MAGNIFICENT EXAMPLE OF KHMER ART IN BRONZE, DATING FROM THE TWELFTH CENTURY: A FIGURE OF A NAGA (SERPENT), WITH A FINE PATINA ON ITS SURFACE, POISED TO STRIKE.

Government gave France the privilege of excavating. Archæologists have since been exploring the chief sites, to identify the ancient civilisations anterior to the Islamic domination. At Begram the most sensational discoveries were beautiful ivory plaques from jewel-boxes. Their Indian style allies them to the workshops of Mathura and Central India, but hitherto no ivories of this period (first to fourth century) have been found in India. They are in several different techniques—engraved (Fig. 3), in relief (Fig. 5), or in open-work (Fig. 2).

The Buddhist monastery unearthed stands on a slope dominating the Fondukistan Valley (half-way between Kabul and Bamiyan). In the niches of a great hall were found numerous polychrome statues, of which two fine examples are exhibited—a richly attired Buddha (Fig. 4), wearing a triangular covering of mail over the shoulders (found in Afghanistan, at Hadda and Bamiyan, and in Central Asia); and an elegantly poised Bodhisattva (Fig. 1), whose attitude recalls the late Buddhist sculptures (seventh century) of northern India.

ENGINEERS BOTH: PATER ILLUSTRIS; FILIUS ILLUSTRIOR.

"THE BRUNELS: FATHER AND SON": By CELIA BRUNEL NOBLE.*

An Appreciation by SIR JOHN SQUIRE.

THE author of this book is the great-granddaughter of Sir Marc Isambard Brunel, the elder of the two great engineers whose lives, father and son, she here, and quite fittingly, "rolls into one." The son's name—Isambard Kingdom Brunel—is remembered to-day better than his father's. He it was—a mathematical genius who became a Fellow of the Royal Society at twenty-four (a thing inconceivable in our time, although I believe that Professor Dirac was elected at thirty-one)—who, after being resident engineer at his father's Rotherhithe Tunnel, built the great bridge at Saltash which joins Devon to Cornwall, the Box Tunnel, Clifton Suspension Bridge (finished after his death), countless less celebrated docks, piers and bridges, and, ultimately, the "Great Eastern," worry over which killed him in 1859, at the age of fifty-three.

That was a tremendous achievement. The stir made by the "Queen Mary" the other year was as nothing

the father's career was the more adventurous and his mind the more original and versatile: he was the sort of man who simply could not help inventing, and like most such he knew not how to commercialise his inventions, and even spent some time in a debtor's prison and was only hauled out of it by the British Government because he despairingly threatened to go to Russia and put his genius

Tunnel. The story of it as told here is thoroughly exciting; there were many fears and vicissitudes; they weren't so used to burrowing as we are.

When one comes to the opening of that Rotherhithe Tunnel, it is agreeable to find our author writing as follows:

"The Illustrated London News, the first, and at that time the only, picture paper, gives an enthusiastic account in its issue of Saturday, April 1st, 1843.

Had not modern ingenuity extended the Wonders of the World to seventy times seven, the Thames Tunnel would long rank as the eighth Wonder, for this bold attempt to effect a communication between the shores of a wide and deep river, without interruption to its navigation, had had and probably will have no parallel for many ages. When and where are we likely again to combine the necessities, physical and commercial, the resources, pecuniary and scientific, the national hope of remuneration, and the courage and



THE INAUGURATION OF THE THAMES TUNNEL, THE GREATEST ENGINEERING WORK ACCOMPLISHED BY SIR MARC ISAMBARD BRUNEL: AN ENGRAVING ENTITLED "CEREMONY OF OPENING THE TUNNEL," FROM "THE ILLUSTRATED LONDON NEWS" OF APRIL 1, 1843.



SIR MARC ISAMBARD BRUNEL, DESIGNER OF THE THAMES TUNNEL, RECEIVING CONGRATULATIONS AFTER THE OPENING CEREMONY; ON THE LEFT, HIS WIFE SOPHIA AND (BEYOND) HIS DAUGHTERS SOPHIA AND EMMA: AN ENGRAVING FROM "THE ILLUSTRATED LONDON NEWS" OF APRIL 1, 1843.

An article on the Thames Tunnel in "The Illustrated London News" of April 1, 1843, says: "The ceremony of throwing open to the public was performed on Saturday last. At the Rotherhithe shaft, two marquees were erected, one for the directors and proprietors, with their friends, the other for visitors generally; flags were hoisted, bells were rung, and the entire scene was a demonstration of triumph. At four o'clock a signal-gun was fired, and the procession started from the directors' marquee, down the staircase. . . . The route taken was along the western archway of the Tunnel, and, on arriving at the shaft at Wapping, the procession ascended and crossed the landing, and then returned by the eastern archway to Rotherhithe. Sir I. Brunel, in his passage through the Tunnel, was cheered with heartfelt enthusiasm, and courteously acknowledged the compliment. In the marquee or pavilion was subsequently held a kind of levee, at which Sir I. Brunel received the congratulations of the company."

compared with that made by the "Great Eastern"; she was really, before there was any popular Press to exaggerate things, the "Wonder of her Age." Walt Whitman himself burst into song about her: "Nor forget I to sing of the wonder, the ship as she swam up my bay."

Well-shaped and stately the 'Great Eastern' swam up my bay, she was six hundred feet long, Her moving swiftly, surrounded by myriad small craft, I forget not to sing."

It may not be poetry, but it was certainly meant; for a generation and more the younger Brunel was one of the glories of the Victorian age. But his fame obscured the father's.

The father, a very generous man, like his son, would not have minded. Mrs. Noble emphasises the fact that he did all he could to push his son, even at his own expense, although "To have a son following in one's footsteps is by no means the same thing as to have him standing in one's shoes." But

at the service of the Tsar's Navy.

Marc Isambard Brunel was born in 1769, at Hacqueville, in Normandy, descended from a long line of what would in England be called yeomen, except that they didn't actually own the land they hereditarily farmed. His father intended him for the Church, and gave him a classical education; but he was obstinately mathematical and entered the Royal French Navy. Landing in France in 1792, a great deal happened to him. He was a Royalist and had to be discreet and prepare discreetly to flee; but also, as he wrote fifty years afterwards, "On this day in 1792, my dear Sophia, now Lady B., left Portsmouth for Havre. On the 17th January I reached Rouen from Paris, when I had the satisfaction of seeing her for the first time." She was a Plymouth girl called Kingdom, and their love never faltered, though it was some time before they could join each other in England. Marc went to America (where he met the future Louis Philippe in great poverty) and built

theatres, canals, and military works. In 1799 he came to England with a process, extensively employing machine-tools, for making ship's-blocks: the Navy took it up, and hosts of visitors, from Sir Walter Scott downwards, came to see and admire the process. After an excursion into saw-mills he devised a system for the wholesale manufacture of soldiers' boots. Waterloo was fought and won; soldiers' feet were fewer; eighty thousand pairs were left on his hands; and he sank deeper and deeper into a quagmire of debt. But, after various liaisons with tugs, cotton, nails, tinfoil, printing, and swing-bridges, he ultimately achieved public recognition, a knighthood and the first Thames

energy necessary to the conception and production of such a work? And echo answers, Where?

"After this grandiose preamble, the ceremony of opening the tunnel, with flags flying and church bells ringing, is described and illustrated by woodcuts showing a gay drum and fife band preceding the little old Frenchman in his gaiters and tightly buttoned redingote, followed by the directors, the Lord Mayor, and a long file of distinguished visitors. We see his ovation on emerging from the tunnel and his levee for receiving congratulations, while Sophia, in tippet and plumed poke bonnet, stands beside him, and his daughters, Sophia and Emma, also in tippets and beflowered bonnets, look on shyly from a little distance. In the evening 100 persons sat down to a banquet at the London Tavern and Marc Isambard, with a full heart 'thanked Providence for his success and the Duke of Wellington for his powerful and disinterested aid.'"

That last sentence sounds like the eighteenth century; but, of course, Marc Isambard, though he lived till eighty, was really an eighteenth-century man.

This is a charming and well-documented book. I will not go so far as *The Illustrated London News* did in 1842, when they apparently said, after Queen Victoria had daintily travelled by train from Slough to Paddington, that she was received with "the most deafening demonstration of loyalty and affection we ever experienced." But it is a good book.



OFTEN DESCRIBED IN HER DAY AS A TITAN AMONG MINNOWS: THE FAMOUS SHIP "GREAT EASTERN" OFF BLACKWALL—AN ENGRAVING REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF SEPTEMBER 17, 1859.

The "Great Eastern," designed by Isambard Kingdom Brunel, was laid down in 1854. After several unsuccessful attempts, she was eventually launched in January 1858. The operation, estimated to cost about £14,000, actually cost £120,000. Brunel was seized with a paralytic stroke on board the ship on September 5, 1859, the day before she was due to sail on a tour of the South Coast before making her trial run to America. He was taken home, and ten days later he died.

* "The Brunels: Father and Son." By Celia Brunel Noble. Illustrated. (Cobden-Sanderson; 15s.)



STORIES OF THE CLANS No. 6

The 'Sìol Ailpein' of which the badge is the pine, includes the MacGregors, the Grants, the MacKinnons and others, all of whom claim descent from Kenneth MacAlpine, the ancestor of the Scottish Kings. The ancient boast of their antiquity is preserved in the Gaelic saying—"hills and streams and Mac-Alpines" the inference being that the origins of all three are to be sought in the dawn of history. The seat of the Chief of the clan is said to have been the castle of Dunstaffnage, in Argyllshire, wherein until its removal to Scone in the reign of Kenneth II the Stone of Destiny, the Coronation Stone now in Westminster, was kept. The MacAlpines were therefore guardians of one of Scotland's earliest sanctuaries.



A real Scot enjoying a real Scotch



**GILBEY'S
SPEY ROYAL**
Scotch Whisky
10 YEARS OLD

IT'S GOOD — IT'S GILBEY'S

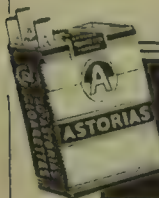
THE DEMAND FOR BLENDED CIGARETTES INCREASES ALL THE WORLD OVER



A Cigarette—to console a man who's missing his pipe

—or a woman who wants something different.

If you believe that real smoking satisfaction can only be got from a pipe, try an Astorias. Astorias contain an entirely new blend which gives that clean, mild, wholesome tobacco flavour the pipe smoker gets from a good mixture. Yet somehow they are not 'strong.' Get a packet to-day and try them for yourself.



ASTORIAS

20
for 1/-

A New Product by the Proprietors of State Express

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

BRAKING is getting more important each year, motor-cars getting faster and continuing to have greater power of speed as successive new models appear. Two of the most important characteristics of a good brake are smooth, progressive braking under normal conditions, and rapid, safe deceleration in an emergency. The difficulty facing the brake-designer in the past has been to obtain maximum efficiency in both sets of circumstances. A certain division of the braking force between the two axles may prove eminently satisfactory when the brakes are used normally, but the same division—a definite factor—does not allow for maximum braking torque when the brakes are applied suddenly, as in an emergency. This is due to a simple fact. There is a transference of weight from the rear to the front axle when the car is rapidly decelerated. The maximum braking capacity of any wheel is determined by the load it is carrying. Maximum braking cannot be obtained unless the braking force is divided to correspond to the altered load conditions.



HOLIDAY MOTORING IN THE COTSWOLDS: A WOLSELEY 12-48-H.P. AT THE PICTURESQUE VILLAGE OF LOWER SLAUGHTER.

The Wolseley 12-48-h.p. model is a full five-seater, but offers the economy of upkeep of the low horse-power rating. Wolseley "Phased Suspension," which is designed to damp out angle shocks, is incorporated in this model.

Having discovered this state of affairs, manufacturers of several makes of cars adopted brakes designed by specialists, so to-day you find cars fitted with Cowdray brakes made by Bendix, Ltd., of Tyseley, Birmingham, because this type has a controlling device in its design which functions in two ways. It allows all normal braking forces to be equally distributed between all the four wheels duly fully compensated, but it also ensures that the braking torque is automatically distributed between the front and rear axles in direct proportion to the weight transfer. This not only gives maximum braking efficiency, with skidding risks reduced to the minimum, but the front axle, springs, and steering are relieved of considerable strains. All this greatly improves the stability of the car. So it is easy to understand that the motor manufacturer relies more and more on specialists for the various components which make up important parts of the complete vehicle.

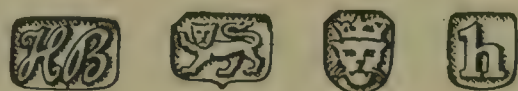


EVIDENCE OF THE GREAT POPULARITY OF GREYHOUND RACING AT THE WHITE CITY: DR. LESLIE BURGIN, THE MINISTER OF TRANSPORT, RECEIVING THE MILLIONTH CAR TO BE PARKED AT THE WHITE CITY SINCE THE FIRST GREYHOUND MEETING THERE.

On this occasion, Dr. Burgin acted as "car park attendant" and gave a receipt for the fee. He was afterwards presented with the half-crown tendered in payment. The owners of the car, [who are seen in the photograph, are Mr. and Mrs. J. H. Campbell, two visitors from Canada.

Have you noticed how much quieter in their running on the road our high-class motors are to-day? For instance, the Alvis "Speed Twenty-five" saloon, whose exhaust used to be certainly audible at high speeds, now not only gives a good performance, but is most quiet in its running. Its usual qualities of long life and refinement remain as certain virtues. It is the sort of car one takes to Brooklands to test its maximum speed—95 miles an hour—

[Continued overleaf.



HALL-
MARKS
OF QUALITY



The Hall-marks on this Silver Coffee-pot, in the Victoria and Albert Museum, show that it was made in London by Hester Bateman in the year 1783-4.

The Red Triangle on the label of your bottle of Bass is your assurance that the beer it contains is the genuine Vintage Ale of England, made—now as since 1777—of the finest barley-malt and the finest hops and England's best brewing water from the Bass wells at Burton.



Issued by Bass, Ratcliff & Gretton, Ltd., Burton-on-Trent, England

(Continued.)

as our roads do not permit one to drive for more than five minutes, even if as long as that at such a rate, without risk of trouble from other traffic, but it pleases me just as well when this car ambles in our lanes at lesser speeds, for the engine is most responsive to the will of its driver.

You can raise the pace from a crawl to 50 miles an hour in a very short distance and a matter of seconds. The result is that the driver finds that he is making a very high average running speed without any apparent effort on the part of the engine or himself. This Alvis "Twenty-five" saloon runs so steadily that I did not notice the usual bumps on the Brooklands track, which was a real surprise, as this is a large saloon and really not expected to be raced at nearly 100 miles an hour on such a track and

with the engine turning over at 4400 revs. per minute.

A very easy-changing gear-box, "one shot" lubrication and vacuum servo brakes of high efficiency are its other virtues, and the reserve petrol-tap is a godsend to the driver who is careless on the petrol and allows the main tank to be emptied before he realises its shortage of fuel, usually miles from the nearest supply. Its price is £885 for the four-door light saloon, but you get more than £1000 worth of pleasure each time you ride in it. It is one of England's great cars.

Among cars tested by me this summer, was the 14-h.p. Lanchester "Roadrider," fitted with an excellent cabriolet body in place of the usual *de luxe* saloon. This car also had an ordinary synchromesh gear-box in place of the usual Daimler transmission of fluid fly-wheel and self-changing gear-box.

The result is excellent, as this is an all-purpose carriage available as a fully open four-seater, or as a comfortable closed saloon when the head is up. Moreover, the windows of the rear doors may be raised or lowered whatever the position of the head. In fact, the difference between this Lanchester 14-h.p. "Roadrider" cabriolet and the common or garden four-seated drop-head coupé is that the passengers in the rear seats of the latter have no windows at their side to look out of or to protect them from draught when the head is lowered. In the cabriolet, all side windows can be raised or lowered, as in a saloon, while it only requires a

gentle push to open or close the top. The Bendix brake mechanism is very efficient on this Lanchester, and, indeed, the engine develops such a rapid turn of speed that really good brakes are



A FINE EXAMPLE OF CRAFTSMANSHIP IN SILVER GILT: A REPLICA OF ONE OF THE SALT-CELLARS PRESENTED TO QUEEN VICTORIA BY MESSRS. CEREBOS. A fine example of craftsmanship in silver gilt is provided by the salt-cellar reproduced in the above photograph. It is a replica of one of those presented to Queen Victoria by Messrs. Cerebos, who, for four generations, have supplied salt to the Royal Family. The name of the firm is engraved on the side.

desirable for safety. Petrol consumption averages about 23 to 24 miles per gallon. There is no oil-pressure gauge fitted, but a red light illuminates the dashboard as a warning should any failure occur in the lubrication system. As a family carriage, this Lanchester cabriolet is to be highly commended, as it is equally suitable for young and old. The youngsters delight in an open car which allows them to experience all the exhilaration produced by travelling fairly fast through the open air, while the elders can have the head wholly or partly raised, to give them more protection from the breezes.

If one had to compile a list of the latest cars which are a joy to ride in, it is certain that the 22-h.p. Ford "V-8" saloon would be included. Costing £240, its owners obtain a most comfortable four- or five-seating carriage with an undemonstrative engine which bowls you along the highway at a cruising rate of 60 miles an hour without any indication or effect that you are

(Continued on page 262.)



TO TEACH CHILDREN ROAD-SENSE BY ACTUAL PRACTICE IN DRIVING: THE FIRST MODEL TRAFFIC AREA IN BRITAIN, COMPLETE WITH BELISHA BEACONS, ROAD-SIGNS AND TRAFFIC LIGHTS, RECENTLY OPENED AT TOTTENHAM.

This model traffic area for children was opened recently at Lordship Park, Tottenham, by the Minister of Transport, Mr. Leslie Burgin. Its construction and equipment cost £6000. It contains nearly a mile of miniature roads, provided with traffic lights, Belisha beacons, pedestrian crossings, road-signs, one-way streets, and roundabouts. Children aged from five to eleven can drive model motor-cars or ride fairy bicycles on it, under the instruction of an attendant acting as "courtesy cop" in accordance with the Highway Code. The children can either use their own machines or hire one at a trifling cost. Miniature "L" plates are attached to the vehicles until the drivers pass a test and get a certificate. At the Police call-box children are taught to telephone for an ambulance in case of emergency. (Graphic Photo. Union.)

Some phrases seldom ring true

"Nice day for a sail, Sir"



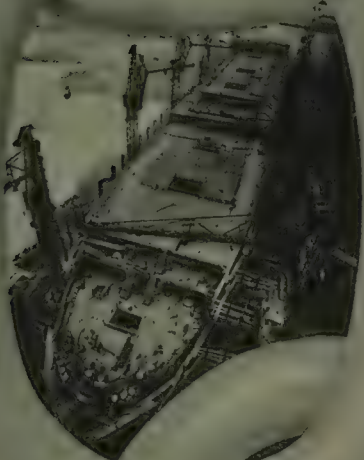
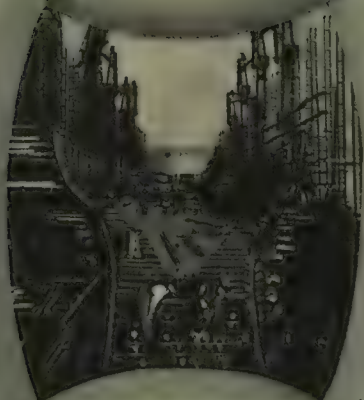
but

YOU CAN BE SURE OF SHELL

The New "Mauretania"

MAKES MARITIME HISTORY

This magnificent liner, which was launched last week at Messrs. Cammell Laird's, Birkenhead, will bring fresh tradition to one of the most famous names in the history of the British Mercantile Marine. With a gross tonnage of 33,000, ten decks and no fewer than twenty-one spacious public rooms, many of which are air-conditioned, the new "MAURETANIA" will make her maiden voyage to New York in the early summer of 1939—the year of the great New York World's Fair.



Cunard White Star



ONE OF THE MANY ATTRACTIONS OF THE NEW "MAURETANIA," WHOSE LAUNCH AND INTERNAL ARRANGEMENTS ARE ILLUSTRATED IN THIS ISSUE: THE CABIN SWIMMING-POOL.



THE CABIN OBSERVATION LOUNGE: AN EXAMPLE OF THE ABSOLUTELY UP-TO-DATE STYLE OF DECORATION FAVOURED IN THE NEW "MAURETANIA."

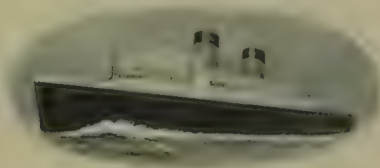


THE SPACIOUSNESS OF THE NEW "MAURETANIA":
THE CABIN DINING-SALOON.



THE SPLENDID ACCOMMODATION ALLOTTED TO ALL CLASSES: THE TOURIST LOUNGE
IN THE "MAURETANIA."

HOW THE COMFORT OF PASSENGERS IS PROVIDED FOR IN THE NEW "MAURETANIA": EXAMPLES OF HER SPACIOUSNESS AND FINE EQUIPMENT.



*Like R.M.S.
Aquitania*



*The New
Mauretania*

IS COATED WITH

WILSON'S
EMPIRE PROTECTIVE
EMPIRE ANTICORROSIVE
and
EMPIRE ANTIFOULING
COMPOSITIONS

*"The Acme of Perfection
for Bottom Protection"*

SOLE MANUFACTURERS:

J. & W. WILSON, LTD.,
THE MERSEY PAINT WORKS, LIVERPOOL, 1

ELECTRICALLY PROPELLED MODELS OF FAMOUS SHIPS . . .



R.M.S. "QUEEN MARY"

Overall Length, 34". Price
£3. 3. 0. Carr. extra. Inland
1/6 each. Abroad 5/9 each.
South Africa 8/3.

Interest in our Fleet and our mighty ocean Liners was never greater than it is to-day. From the designs of G. H. Davis (Special artist of "The Illustrated London News") have been produced accurate scale working models of some of the greatest and most famous ships in the British Navy, and many world renowned liners. The models are electrically propelled and are reasonably priced—the cost varying according to the size. They can be examined at the address stated below. The

following models are available:
R.M.S. *Queen Mary* £3. 3. 0;
Union Castle Liners *Stirling Castle*, *Athlone Castle* £2. 2. 0;
Orient Liners *Orcades*, *Orion* £2. 2. 0; H.M.S. *Nelson*, £1. 15. 0;
H.M.S. *Southampton*, all the named ships in the *Southampton Class*, and the Cargo Steamship *Epsom Downs* £1. 10. 0

Included with each ship is a set of International Code Signal Flags by which inter-communication with other ships is possible.

Orders with remittance should be sent to Dept. N21

LONDON ELECTROTYPE AGENCY LTD.
23/24 FETTER LANE, LONDON, E.C.4

Cammell Laird

and Company Limited

Shipbuilders and Engineers

Builders of the
T.S.S. MAURETANIA



BIRKENHEAD
ENGLAND



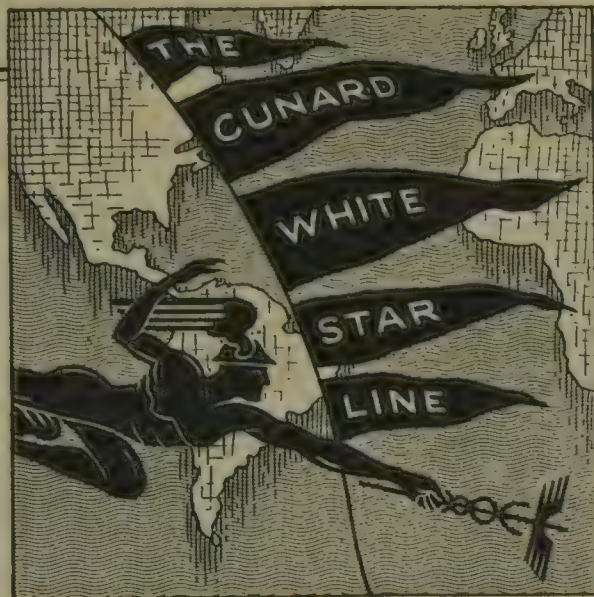
that the 'launch' brochure for the *R.M.S. Mauretania*

was produced by **REMBRANDT PHOTOGRAVURE LTD**

printers of quality and service since 1894.

Drury House, Russell Street, London, W.C.2

TELEPHONE: TEMPLE BAR 1805.



And Now

THE T. S. S.

MAURETANIA

IS EQUIPPED WITH

Carrier
AIR CONDITIONING

for perfect comfort in the Dining
Saloons and principal Public Rooms
in all weather and climates.

Carrier Engineering Company Ltd
24 Buckingham Gate, London.



*Rust and corrosion
prevented by*

"ANODITE"
RUST-PREVENTING COMPOSITION

Since it was first introduced, approximately 500,000 gross tons of shipping have been protected with "ANODITE" RUST-PREVENTING COMPOSITION. Contracts have been received from the Cunard White Star Line in connection with the R.M.S. "QUEEN MARY," R.M.S. "QUEEN ELIZABETH" and the new "MAURETANIA"; from the Union-Castle Line; Blue Funnel Line and from many other well-known Shipping Companies.

Full particulars, prices and samples of GOODLASS' Marine Specialities will be sent on request to Sole Manufacturers:—

GOODLASS, WALL & CO., LTD.

42, SEEL STREET, LIVERPOOL, I.
179/185, GREAT PORTLAND ST., LONDON, W.I.

Factories: Liverpool, Melbourne, Buenos Aires, Bombay and Cork
ESTABLISHED 1840

THE CHRONICLE OF THE CAR.

(Continued from page 258.)

eating up the miles at such a high rate. Even then you still have a reserve in hand, as its maximum approaches 80 m.p.h., and 72 m.p.h. can be maintained, but, our highways do not allow anybody to drive at that rate for long. Steering is light, and requires three and a half turns of the wheel from lock to lock, or extreme left to right of the position of the steering-wheels, and has a self-centring action that lessens the fatigue of driving. This car's clutch is fitted with a centrifugal device which increases the pressure on the plates as the engine speed rises. This is another gadget to make driving this car an easy matter, as, when the engine is turning over at low revolutions when starting the car from rest, a light toe-pressure depresses the pedal, yet there is no slipping of the clutch; and an equally light action is all that is required when gear-changing. The balancing of the car and its brakes are excellent, as even when braking fiercely the car does not deviate from its course in the slightest, so you feel very safe in this 22-h.p. Ford "V-8" saloon. I know that I am rather pernickety in regard to safe driving, so I suggest a wing-post on the near-side front mudguard, in order to obviate the necessity of the driver having to lean forward to see the lamp on it as a guide to the distance the car may be from the kerb. The three-speed gear-box is synchromesh, and gear-changing is easy. Petrol consumption is naturally according to the average speed maintained, but most drivers get 20-22 miles to the gallon.

A new R.A.C. roadside telephone-box has been erected on the Newhaven-Eastbourne road, A-259,

at a point four-fifths of a mile west of the junction of that road with the Polegate-Jevington-Friston road, B-2105.

More than ordinary interest attaches to the erection of this box, for it marks a definite stage

In addition to the telephone, every box contains large- and small-scale maps of the district, a fire-extinguisher, first-aid outfit, and supply of fog-discs. To the motorist in distress, the sight of the familiar blue-and-white box is a welcome one indeed.



THE MASTERPIECE OF THE WEEK (BEGINNING AUGUST 4) AT THE VICTORIA AND ALBERT MUSEUM: MINIATURES, PAINTED IN 1590, WHICH SHOW THE HOLBEIN INFLUENCE.

The two miniatures show the extent to which Holbein's personality dominated English painting for nearly half a century after his own death. They have been ascribed (with reserve) to Lavinia Teerline, a Flemish artist active at the English Court between 1545 and 1567. The identity of the children, aged respectively four and five, is unknown. It has been stated that the miniatures were done at Greenwich, at that time a royal palace. They are painted in water-colour on vellum stuck on card and enclosed in contemporary turned ivory frames.

(Crown Copyright Reserved.)

in a march of progress, the start of which dates back to pre-war days. It is the five-hundredth roadside telephone-box on the R.A.C. list; yet, in 1924, only fourteen years ago, there were not more than twenty-five boxes in existence.

The special value to motorists of these telephone-boxes lies in the fact that they are available to R.A.C. members at any hour of the day or night. In numerous cases the boxes are in charge of R.A.C. guides during the day, but their value is not lessened when these men go off duty at night, for every member and associate member can be supplied with a master-key which fits any box.



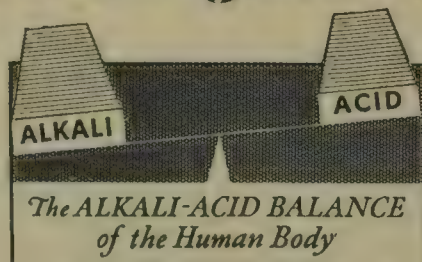
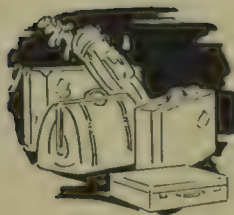
THE MASTERPIECE OF THE WEEK (BEGINNING JULY 28) AT THE VICTORIA AND ALBERT MUSEUM: A SILK TISSUE DATING FROM THE TWELFTH CENTURY.

The design really needs a larger piece to give it its full effect; for the successive rows of peacocks were worked alternately in bands of different colours. The inscription in Kufic characters reads "perfect blessing." This silk was most probably made in Spain, where silk-weaving was extensively practised after its introduction by the Arabs in the early eighth century.

(Crown Copyright Reserved.)

Holidaymakers you have been warned!

Change of air, change of food, change of habits, sudden extra exercise, all tend to upset the alkali-acid balance of the body. That is why so many people feel off colour during the first few days of a holiday.



This diagram illustrates the fact that the alkali in the system should always just outweigh the acid.

In fact many derive little, if any, benefit from their annual change, just because they fail to give their systems the simple help needed to maintain the normal alkali-acid balance. Disturbance of the alkali-acid balance is associated with headaches, physical and mental sluggishness, indigestion, biliousness, joint and muscle pains, skin eruptions, a liability to catch summer colds, and other symptoms. Fortunately an ideal balancing factor is available to all in ENO'S "Fruit Salt."

In the wise holidaymakers' luggage you will always find ENO'S "Fruit Salt." Seasoned travellers are never without it.

If you are on your own, pack the ENO handy size—1/6. If you are responsible for the health and happiness of others, pack the family size—2/6. You will be rewarded by the speed with which you become acclimatised and you will enjoy the full benefit of your holiday from the very first day.

A teaspoonful of ENO first thing in the morning and half a teaspoonful last thing at night will assist you to maintain the alkali-acid balance inseparable from good health. ENO'S "Fruit Salt" is not a medicine, it is a refreshing, invigorating health drink and should be taken regularly as such, sparkling or still just as you please.



ENO'S "Fruit Salt" For Balanced Health

The words 'Eno's' and 'Fruit Salt' are registered trade marks and indicate exclusively the preparation of J. C. Eno Ltd.

JUST ANNOUNCED:

STILL BETTER AUSTIN CARS AT REDUCED PRICES

1,400 DEALERS ENTHUSIASTIC ABOUT IMPROVED FEATURES

News of great interest to motorists is just announced by Austin. First, substantial reductions. The famous 'Baby' Seven Saloon is now £122, and the Big '7' £137. The Austin '10' is down to £175, the '12' £215, the '14' £235.

Austin precision methods and large-scale production are responsible. By the elimination of error at every stage Austin can produce better cars in shorter time. Quality is maintained, dependability is increased.

Also announced were special features on all the popular models. Great interest was aroused by the improved

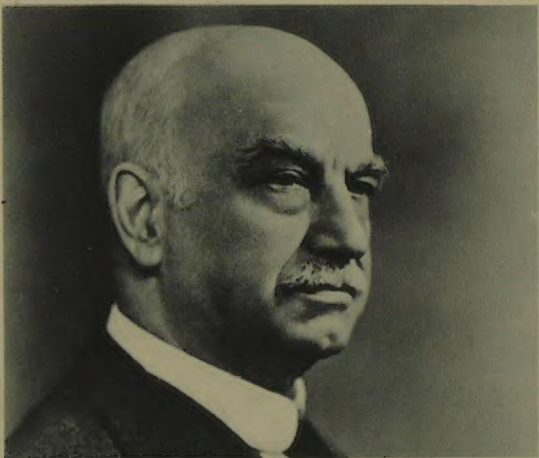
engines with aluminium heads, giving increased power and livelier acceleration, the new Luvax piston-type shock absorbers for even greater comfort, and the clutch and back-axle refinements.

Much admired were the new bodies of the '12' and '14.' Luggage accommodation is increased, and bigger doors blend gracefully with the lengthened bonnet.

These reductions and improvements give even more point than ever to the saying "You buy a car, but you invest in an Austin."

LORD AUSTIN SAYS:

"After a year of rising prices it gives me great pleasure to announce reductions in Austin cars. These have been made without sacrifice in quality. Where it has been possible to make improvements, improvements have been made. Each of these contributes to one of the four important factors in motoring — performance, safety, comfort and appearance."



PRESS AND DEALERS COMMENT ON AUSTIN ADVANTAGES

"What the average motorist wants more than anything else is confidence in his car—he knows he gets that in an Austin." "The Baby '7' at its new price is the best buy to-day." "I've heard a lot about the improved engine in the '10,' giving better performance and more m.p.g. . . . sounds first-class."



BABY '7' RUBY Fixed-Head Saloon

Sliding-Head now £125

NOW £122

BIG '7' FORLITE Fixed-Head Saloon

Sliding-Head now £139

NOW £137

'10' CAMBRIDGE Fixed-Head Saloon

Sliding-Head now £185

NOW £175

'12' ASCOT Fixed-Head Saloon

Sliding-Head now £225

NOW £215

'14' GOODWOOD Fixed-Head Saloon

Sliding-Head now £245

NOW £235

'18' NORFOLK Fixed-Head Saloon

Sliding-Head £355

£350

'28' RANELAGH Limousine ENTIRELY NEW MODEL

£700

NOW IS THE TIME TO INVEST IN AN AUSTIN

NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

SUMMER IN THE GRISONS.

ALL who have seen the heights and the valleys of the Grisons in winter-time will realise the possibilities of their summer-time beauty. It is safe to say that in



TARASP-SCHULS-VULPERA: A GENERAL VIEW SHOWING SEVERAL OF THE HOTELS OF THE SPA ON A PLATEAU AT THE FOOT OF WOODED SLOPES TO THE RIGHT OF THE HIGH PEAK.

Photograph by Feuerstein.

no other part of Switzerland is there scenery more grand, and none so wild, as that of these highlands amid snowy mountain ranges, scored with deep ravines down which foaming torrents pour, and wide tracts of forest, among which is situated the Swiss National Park, where the varied plant and animal life of Switzerland is strictly preserved. In the valleys of the Grisons are little villages picturesquely placed on hillsides and scattered over upland plains—one, that of Juf, 6998 ft. above sea-level, is the highest permanently inhabited village in the Alps—with fine pastures about them; and in these villages you will hear German and Italian speech, and Romansch, a survival of an ancient Romance language; and you will discover a wide difference in habits and customs from those of other parts of Switzerland.

The Rhaetian Railway, a marvel of Swiss engineering skill, which links up at Coire with the main line of the Swiss Federal Railways, gives easy access to all the principal holiday centres of the Grisons, passing through scenery almost fantastic in its beauty; and you can make your choice from among resorts large and small, all with excellent accommodation for visitors at reasonable prices; some with the most up-to-date facilities for all the principal forms of summer sport, and with hotels ranging from small and homely ones to those that are large and luxurious. St. Moritz is as charming in summer as in winter. Its lake is even more beautiful then, likewise the lake of Campfer, and the lovely woods about it. St. Moritz Bad, with its fine spa, is more the centre of attraction than St. Moritz Dorf, and from experience I can testify that the walk through the woods to Pontresina is one of the most delightful I know. Pontresina is a wonderful centre for summer-time excursions amongst the mountains. The Bernina Railway serves it well in this respect, enabling visitors to gain marvellous views with the minimum of exertion; and the same may be said of Davos, now that it has the inestimable advantage of the Parsenn Railway. Davos has three lovely valleys—the Flüela, the Dischma, and the Sertig—with their wealth of flowers; and one can take many pleasant walks there on level or

slightly rising ground. Arosa, reached from Coire by its own funicular railway, which passes along one of the main streets of this picturesque old Grisons town dating back to Roman times, has two fine lakes for summer sport, and the air there is always cool and bracing. Klosters, close to the Silvretta and Vereina groups, is a good climbing centre. Then among the smaller resorts are Sils Maria, a jewel of emerald green between two lakes of sapphire, and near by Silvaplana; Maloja, beyond, at the head of a pass which commands the Val Bregaglia, of which there is a glorious

view, and with walks to the Cavlocchio Lake and the Forno Glacier; Lenzerheide, reached by road from Tiefencastel, a pleasant spot for hikers with its woods, in which the paths are well defined; Zuoz, a very old-world spot, with sixteenth-century houses, and from which one can get to Zernez, which is the starting-point of the Swiss National Park; and a really out-of-the-way quiet spot among the mountains, reached by road from Thusis, is Cresta Avers, which has a comfortable Kurhaus, and from which one can climb to the tiny hamlet of Juf.

Lastly, in the south-eastern corner of the Grisons, and the terminus of the Rhaetian Railway, is Tarasp-Schuls-Vulpera, three pleasant little Alpine villages lying in line athwart an undulating plain flanked with wooded heights and overlooked by snow-capped mountains. Here are some of the finest mineral springs in Switzerland, and they have been turned to the very best account by the provision of a new bath establishment, with chalybeate baths, a pump-room, and an up-to-date swimming-pool; whilst other attractions of this delightful spa are a nine-hole golf-course, tennis, fishing, and riding; also orchestral music and dancing. The waters are classed on a level with those of the best-known alkaline springs in Europe—Carlsbad, Vichy, and Kissengen—and the climate, due to the open situation, is very sunny and bracing.



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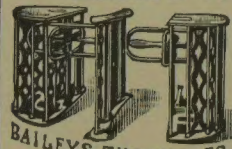
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